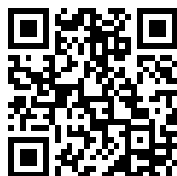

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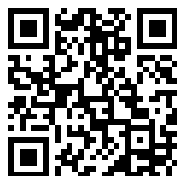
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tures of **St. Matthew, St. Mark, and St. John**, *executed in colours on a gold ground, bound in brown Levant morocco, elegantly ornamented on back and sides after the antique, vellum flyleaves, and gilt edges, enclosed in a solander case covered with rich crimson velvet, and lined inside with white silk velvet, by BEDFORD, A PERFECT GEM, £200.* *Æc. XI.*

PERFECT, with the exception of the leaf which should contain Luke xix. 10-26, and which has been cut away, as well as the leaf on which was the miniature representing the painting of that Evangelist.

A Manuscript no less precious for its text, than as a specimen of Byzantine Art in the Eleventh Century. The paintings which represent St. Mark and St. John (that of Matthew being damaged by the loss of colour) are infinitely superior to the ordinary character of the work in old MSS. The design and the execution are alike admirable. Indeed the graceful style of ornamentation used in the borders to the Canon (arches of gold richly decorated, supported by light pillars of coloured marbles) as well as the Gospel-headings, is quite sufficient to place this MS. amongst the most valuable Codices of the Greek Gospels, from an artistic point of view.

The handwriting is an excellent cursive with headings in a semi-uncial character; there is no division between words, and the breathings are noted in the quadrate (or half n) shape, which Montfaucon says ceased to be usual after the tenth century. The dative *iota* is not subscribed, but generally affixed at the end of the word (and occasionally omitted). Another point for remark is the use of the epenthetic *ν* before consonants; but this is not always seen in the text. Abbreviations are only adopted in the words and names usually so found in the earliest MSS., and in a few places where terminations are contracted for want of space.

The text offers an immense number of valuable *Various Readings*, but generally agrees with the received version. A remarkable feature of the MS. is the prologues to each Gospel, differing from the known prefaces of the Fathers as given by Erasmus, Mill, and other editors.

On the last leaf is a memorandum in Greek recording the birth of the then possessor's daughter, named Theodora, on the second of October (St. Justin's day), in the year of the World 6828 (1320 A.C.)

8 ANTIPHONALE ET MISSARIUM, sm. folio, MANUSCRIPT ON VELLUM, 149 leaves (11 $\frac{3}{8}$ by 8 inches), with the **Music in Neumes**, ornamented with painted Initials (6 very large illuminated in gold, silver, and colours), in the ancient oak boards, covered in stamped pigskin, with brass bosses, £36. About A.D. 1000-1050

This venerable Ecclesiastical MS. is well worthy the notice of those interested in Liturgical matters. The fact that the Feast of the Holy Trinity is to be found in its place here, is one of no slight interest when the age of the volume is considered. The Antiphony portion of the book is older than the remainder. This second part was written after the death of St. Adalbert, the Apostle of the Prussians, who was martyred in 997, and whose name is mentioned in the *Proprium Sanctorum*. It appears from an examination of the text that the volume was written in a monastery dedicated to St. Peter and St. Denis; while the use of special prayers for the King as well as the Emperor, besides a particular reference to St. Sigismund, seems to prove that the monastery was in Burgundy, perhaps at Arles or Vienne. In the *Generalis Prayer*, it is remarkable that the words *and our abbat* are three times erased, from which it might be supposed that the book was written in some house where a sort of temporary schism and secession had taken place after the election of a new abbat. [Such

an event occurred in Mont Majour at Arles in the year 998.] It is in the same prayer that the words occur "istum locum, cum tota familia et congregatione S. Petri et S. Dionysii;" in which, strange to say, the name of St. Denis is also defaced.

The name *Fridericus Diaconus* appears at the bottom of two pages, in the original scribe's handwriting.

- 9 **EVANGELIA QUATUOR, LATINE, CUM PROLOGIS, ARGUMENTIS ET BREVIARIIS, LATINE, small folio, fine Ancient Manuscript on Vellum, with Canon of Eusebius, Miniature of St. Matthew, and initial letter finely ornamented in the Byzantine style, without the leaf containing the commencement of St. Mark's Gospel, bound in gros-grain red morocco elegant, handsomely ornamented after the antique, vellum fly-leaves, gilt edges, enclosed in a solander case covered with rich blue Geneva velvet, and lined inside with white silk velvet, lettered on morocco, by BEDFORD, £72.**

About A.D. 1080-1100

The handwriting exhibits the early appearance of a slight tendency to Gothic form in the round Roman character. To judge from the names of feast-days in the "Capitulare Ewangeliorum de anni circulo," the MS. might have been written in Rome. At the same time it must be remarked, from the spelling of *Ewangeliorum*, and the character of the writing, that the book ought rather to be assigned to a more northern origin. A monk named Ambrosius (see subscription below) was a scribe of note in the monastery of St. Arnulf, at Metz, about A.D. 1070-90.

The original text was full of variations from the accepted form of the Vulgate, but a later hand (13th century) has made corrections and additions in many places. This corrector evidently regarded the codex with much veneration, since he destroyed nothing; the mode adopted by him being to write the substituted word above the original one, without touching the latter, and in the case of words and phrases which he considered superfluous or interpolated, to mark them by a line of dots beneath. But even his corrections have not always the effect of restoring what is considered the true language of St. Jerome. In Matthew xxiv, the verse usually interpolated in the Vulgate before the publication of the received text, is added on the margin, in the corrector's handwriting, to be inserted after the 41st verse: "Duo in lecto, unus assumetur, et alter relinquetur." In a few instances the MUSIC of some passages is written above the line in red ink. The striking verses 19-22 in Matthew viii. were omitted by the original scribe, but are added at the side by the corrector.

The name of the writer is written on the last leaf after the following four lines, which indicate that he had the intention of continuing his transcription of the Testament:

Hoc scripto, nostri pars est exacta laboris:
Jam teneant nostras ancora jacta rates.
Hic laus scriptoris, et grati pignus honoris:
Larga manus, tribue quæ bona promeruit.
AMBROSIIUS ME SCRIPSIT.

Twelfth Century.

- 10 **LECTIONARIUM, secundum usum diœceseos Augustanæ, continens Epistolas et Evangelia, folio, Magnificent early Manuscript on Vellum, richly illumi-**

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It is a circumstance of very great rarity to find all the four pictures of the Evangelists in one MS. and an unusual interest attaches in consequence to the present codex, which is quite perfect, and also important as having been copied from one of the most ancient texts. A couple of leaves were however cancelled by the contemporary corrector, who substituted three leaves in a different handwriting, for the purpose of supplying the omission of John viii, 1-11. As far as any peculiarities of the writing are concerned, it has to be said that there are not very many instances of itacism; the dative *iota* is sometimes ascript, and sometimes omitted, but never subscript; and the breathings are scarcely modified from the old rectangular shape.

The word used in John i, 28, was originally Bethabara, but the scribe (not the corrector) seems to have erased it himself and changed it to Bethania, which may probably be accounted for by his recollection of the received text. He would have made an unintentional change in transcribing at first, and then perceiving that the archetype read Bethania, corrected himself.

- 7 **EVANGELIA IV, GRÆCE, cum CANONE EUSEBII, small 4to. Splendid Manuscript on Vellum, beautifully written in a very clear hand, the Canon of Eusebius within elegant borders, richly illuminated in gold and colours, the headings of each Gospel in letters of gold within elaborately illuminated ornaments, numerous capitals in gold; adorned with Three large Minia-**

tures of St. Matthew, St. Mark, and St. John, *executed in colours on a gold ground, bound in brown Levant morocco, elegantly ornamented on back and sides after the antique, vellum flyleaves, and gilt edges, enclosed in a solander case covered with rich crimson velvet, and lined inside with white silk velvet, by BEDFORD, A PERFECT GEM, £200.* *Sæc. XI.*

PERFECT, with the exception of the leaf which should contain Luke xix. 10-26, and which has been cut away, as well as the leaf on which was the miniature representing the painting of that Evangelist.

A Manuscript no less precious for its text, than as a specimen of Byzantine Art in the Eleventh Century. The paintings which represent St. Mark and St. John (that of Matthew being damaged by the loss of colour) are infinitely superior to the ordinary character of the work in old MSS. The design and the execution are alike admirable. Indeed the graceful style of ornamentation used in the borders to the Canon (arches of gold richly decorated, supported by light pillars of coloured marbles) as well as the Gospel-headings, is quite sufficient to place this MS. amongst the most valuable Codices of the Greek Gospels, from an artistic point of view.

The handwriting is an excellent cursive with headings in a semi-uncial character; there is no division between words, and the breathings are noted in the quadrate (or half H) shape, which Montfaucon says ceased to be usual after the tenth century. The dative *iota* is not subscribed, but generally affixed at the end of the word (and occasionally omitted). Another point for remark is the use of the epenthetic *ν* before consonants; but this is not always seen in the text. Abbreviations are only adopted in the words and names usually so found in the earliest MSS., and in a few places where terminations are contracted for want of space.

The text offers an immense number of valuable *Various Readings*, but generally agrees with the received version. A remarkable feature of the MS. is the prologues to each Gospel, differing from the known prefaces of the Fathers as given by Erasmus, Mill, and other editors.

On the last leaf is a memorandum in Greek recording the birth of the then possessor's daughter, named Theodora, on the second of October (St. Justin's day), in the year of the World 6828 (1320 A.C.)

8 ANTIPHONALE ET MISSARIUM, sm. folio, MANUSCRIPT ON VELLUM, 149 leaves ($11\frac{3}{8}$ by 8 inches), *with the Music in Neumes, ornamented with painted Initials (6 very large illuminated in gold, silver, and colours), in the ancient oak boards, covered in stamped pigskin, with brass bosses, £36. About A.D. 1000-1050*

This venerable Ecclesiastical MS. is well worthy the notice of those interested in Liturgical matters. The fact that the Feast of the Holy Trinity is to be found in its place here, is one of no slight interest when the age of the volume is considered. The Antiphonary portion of the book is older than the remainder. This second part was written after the death of St. Adalbert, the Apostle of the Prussians, who was martyred in 997, and whose name is mentioned in the *Proprium Sanctorum*. It appears from an examination of the text that the volume was written in a monastery dedicated to St. Peter and St. Denis; while the use of special prayers for the King as well as the Emperor, besides a particular reference to St. Sigismund, seems to prove that the monastery was in Burgundy, perhaps at Arles or Vienne. In the *Generalis Prayer*, it is remarkable that the words and *our abbat* are three times erased, from which it might be supposed that the book was written in some house where a sort of temporary schism and secession had taken place after the election of a new abbat. [Such

an event occurred in Mont Majour at Arles in the year 998.] It is in the same prayer that the words occur "istum locum, cum tota familia et congregatione S. Petri et S. Dionysii;" in which, strange to say, the name of St. Denis is also defaced.

The name *Fridericus Diaconus* appears at the bottom of two pages, in the original scribe's handwriting.

- 9 **EVANGELIA QUATUOR, LATINE, CUM PROLOGIS, ARGUMENTIS ET BREVIARIIS, LATINE, small folio, fine Ancient Manuscript on Vellum, with Canon of Eusebius, Miniature of St. Matthew, and initial letter finely ornamented in the Byzantine style, without the leaf containing the commencement of St. Mark's Gospel, bound in gros-grain red morocco elegant, handsomely ornamented after the antique, vellum fly-leaves, gilt edges, enclosed in a solander case covered with rich blue Geneva velvet, and lined inside with white silk velvet, lettered on morocco, by BEDFORD, £72.**

About A.D. 1080-1100

The handwriting exhibits the early appearance of a slight tendency to Gothic form in the round Roman character. To judge from the names of feast-days in the "*Capitulare Ewangeliorum de anni circulo*," the MS. might have been written in Rome. At the same time it must be remarked, from the spelling of *Ewangeliorum*, and the character of the writing, that the book ought rather to be assigned to a more northern origin. A monk named Ambrosius (see subscription below) was a scribe of note in the monastery of St. Arnulf, at Metz, about A.D. 1070-90.

The original text was full of variations from the accepted form of the Vulgate, but a later hand (13th century) has made corrections and additions in many places. This corrector evidently regarded the codex with much veneration, since he destroyed nothing; the mode adopted by him being to write the substituted word above the original one, without touching the latter, and in the case of words and phrases which he considered superfluous or interpolated, to mark them by a line of dots beneath. But even his corrections have not always the effect of restoring what is considered the true language of St. Jerome. In Matthew xxiv, the verse usually interpolated in the Vulgate before the publication of the received text, is added on the margin, in the corrector's handwriting, to be inserted after the 41st verse: "Duo in lecto, unus assumetur, et alter relinquetur." In a few instances the MUSIC of some passages is written above the line in red ink. The striking verses 19-22 in Matthew viii. were omitted by the original scribe, but are added at the side by the corrector.

The name of the writer is written on the last leaf after the following four lines, which indicate that he had the intention of continuing his transcription of the Testament:

Hoc scripto, nostri pars est exacta laboris:

Jam teneant nostras ancora jacta rates.

Hic laus scriptoris, et grati pignus honoris:

Larga manus, tribue quæ bona promeruit.

AMBROSIIUS ME SCRIPSIT.

Twelfth Century.

- 10 **LECTIONARIUM, secundum usum diœceseos Augustanæ, continens Epistolas et Evangelia, folio, Magnificent early Manuscript on Vellum, richly illumi-**

nated, every page bearing some kind of ornament in gold, silver, and vivid colouring, in the form of headings, architectural pillar borders, human and grotesque initials, &c. in ancient stamped leather, enclosed in a morocco case, £550. About A.D. 1160

This copious collection of Lessons was executed in the great Benedictine Abbey of Ottobeuern, in Bavaria, soon after the middle of the twelfth century. We may conjecture that it was one of the first books illuminated there after the fire of 1152, when the Abbat Isengrin enlarged and enriched the library. This supposition is strengthened by the unusual splendour of decoration and calligraphical beauty which are seen in the MS. The writing is of great accuracy and elegance, consisting of handsome lower-case majuscules, on very good and substantial vellum, with rubric titles of the Holy Days throughout the year, with the proper lessons appointed for them.

The great number of illuminations in this volume may be best expressed by stating that every separate lesson is commenced by a large and well-painted Initial Letter, most of them being remarkably lustrous with colours, gold and a white metal in nearly all places remaining unchanged, whence it has been supposed to be some preparation of tin. These letters are in general richly and gravely drawn and painted in the style of twisted Capitals; but some few of them contain human figures, and a still smaller number are composed of grotesque animals.

This interesting MS. has belonged successively to the late eminent Collectors, Mr. Singer and Sir W. Tite. A line in the handwriting of the fifteenth century, on the fly-leaf, states that the book belonged to the Abbey of Ottobeuern. At the auction of the late Sir William Tite's Library on the 27th May, 1874, it sold for £550.

- 11 SULPICIUS SEVERUS de Vita SANCTI MARTINI Turonensis; JOHANNES Diaconus de Vita SANCTI GREGORII Pape; LEONTIUS Episcopus Neapoleos de Vita JOHANNIS [ELEMOSYNARII] Epi. [Patriarchæ] Alexandrini; Vita Sci. MARCIALIS Epi. [Lemovicensis]; CONSTANTIUS Presbyter de Vita Sci. Germani Autisiodorensis Epi.; AVITUS Pbr. de revelatione Sti. Stephani; De Adventu Corporis Scissimi. Benedicti; Vita beati EGIDI Abbis.; Inventio Sancte Crucis; Passio Sci. Marchi Ev̄gliste; Vita S. PRUDENTII; in 1 vol. sm. folio, **Manuscript on Vellum, with several extremely curious painted initials, in an old parchment binding, formerly in the library of the Jesuit College at Agen, £15.** *Sec. XII.*

A curious and valuable collection of early Christian writers, who lived between the 4th and 7th centuries. The above MS. was evidently executed in Southern France: it contains a corpus of valuable works, such as hardly ever occurs for sale. The last piece was not finished by the scribe; only the first page of it is written.

- 12 AUGUSTINI (Beati) TRACTATUS IN PSALMOS, CANTICUM GRADUUM ET ENCHIRIDION, sm. folio, **MANUSCRIPT ON VELLUM, by a Spanish scribe, written on 180 leaves**

(10 by 7 inches) in the original oak boards, £14.

Sec. XII.

At the end is a notice that the Scribe's name was Didacus, and an inscription claims the Manuscript as "Liber Sanctæ Mariæ de Benevivere : qui abstulerit Anathema sit." Benevivere was the ancient name of the Cistercian abbey of Valverde in Old Castile, founded in 1169.

- 13 GALFRIDI MONUMETENSIS Historia Britonum et Vita Merlini ; BEDE presbyteri Historia gentis Anglorum ; in 1 vol. folio, **MS. on Vellum**, *an interesting ancient fragment consisting of forty-seven leaves written in double columns, bound in velvet, £4.*

Written in England, about A.D. 1180-1200

Doubly interesting by reason of its contents and its age. There are 25 pp. of Geoffrey of Monmouth, including the proper beginning of his book and that of the Merlin Episode ; 48 pp. of Bede ; the other 21 pp. are occupied by parts of the Romance of Alexander, etc.

- 14 GREGORII PAPÆ EXPOSITIO in libro Ihezechielis prophetae ad Marianum episcopum. *At the end : Explicit Omelia decima beati Gregorii papae in extrema parte Ihezechielis prophete, sm. folio, fine MANUSCRIPT ON Vellum, on 148 leaves, with curious coloured initial letters, old calf, £12.* *About A.D. 1200*

This MS. was written in the great Abbey of Premonstrates of Sta. Maria in Parco, near Louvain, as appears from the inscription by the original scribe on the last page of the text : "Liber sce Marie in Parcho." The last word, although intentionally erased, is not quite effaced. On the reverse of the same leaf is a list, in a later hand, of the privileges granted to the monastery by several Popes, and Princes of Lorraine and the Netherlands.

Thirteenth Century.

- 15 PLANTAGENET MISSAL. MISSALE GALLICANUM, sm. folio, **MS. on Vellum**, *written in double columns in a bold Gothic hand, with ornamental painted initials, bound in vellum, from the library of the late Dr. Todd of Trinity College, Dublin, £100.*

About A.D. 1200

Evidently written in Anjou about the time of King John's accession to the English throne. Its special connexion with the royal family of England is seen in the memorandum written in the margin of the Memento for the Dead : "Edmundi Comitiss Cornubie," i.e. Edmund Plantagenet son of Richard King of the Romans and grandson of King John. This addition was made on the occasion of his death in 1303. On the margin of the Memento for the Living, we find inserted in the margin the names of "Edwardi regis Anglie" and "Margarete de Clere, comitissæ cornubie," which must have been written about the same time (1303), as the lady survived her husband, Earl Edmund. Another note of interest is the entry in the margin of the Memento for the Dead of the words "Domini Roberti Cardinalis," "Adele Regine." (Robert, Archbishop of Canterbury, who died in 1280, in Italy, soon after receiving the red hat ; and Adelaide of Savoy, wife of King Louis le Gros of France, who died A.D. 1154.)

The MS. is therefore of peculiar interest to an English collector, since it

must have been used in some connexion with the Royal family of England as above remarked.

The liturgical peculiarities are copiously noted in a printed dissertation by Dr. Todd, which is pasted upon the fly-leaves.

In the margin of the prayer for the Pope, the Bishop, and the King, the words "Dni. Regis Franciæ" are added about the year 1300; and on the last leaf but one is a prayer for Rex Karolus, added between 1322 and 1328, while on the very page where Adela Regina is commemorated the defaced name of Blanche is still recoverable on the margin. This was the mother of St. Louis, Blanche of Castile, who died in 1252. The office for St. Louis is also added on the second last leaf, written without doubt at the time of his canonization in 1297.

It is plain that the incorporation of Anjou into the French monarchy was a fact accepted at first with difficulty by the possessors of the MS., which having been executed in some monastery founded by one of the Plantagenet princes, or else specially done for a member of that family, remained in France after the political connexion with England was severed. This accounts for the entries of the royal French personages, and also the addition of a service, with a hymn, to commemorate Guillaume, Archbishop of Bourges, who died in 1209, and was canonized soon after, but who never attained the distinction of a special office in any liturgies but a few of Southern France.

The Gallican character of this missal is pointed out by Dr. Todd, whose printed description is pasted on the fly-leaves. He held that the MS. had been written in or before 1173, when Thomas à Becket was canonized, because the original scribe left blanks (afterwards filled in by another) for the *collects* and *secreta* of his office, as if the service had not yet been definitely settled.

16 USUARDI MARTYROLOGIUM per anni circulum cum duobus Calendariis, communi et proprio. *Beginning thus*: "Domino piissimo regum Karolo, Ysuardus indignus sacerdos ac monachus perhennem in Christo coronam," sm. folio, fine Manuscript on **Vellum**, *written in large bold characters and not divided into double columns, twenty lines per page, without the first leaf of the first Calendar and the last leaf of the text*, £15. *Diocese of Arles, cir. A.D. 1220*

The first Kalendar, which was written at the same time as the Martyrology, begins with the month of March. It is the ordinary almanac which might have been found in any service-book of the time. But the second Kalendar is one of very great interest. It was written probably after the text was completed and then inserted in the book. Besides the names it originally contained, many others have been added at different times down to the year 1600. The names of the Abbesses, Princesses, sisters, and priests attached to the monastery, evidently a foundation connected with that of Mont-majour at Arles, in which it was used during the thirteenth and fourteenth centuries, appear in it, with the days of their decease. These entries point out the locality: they mention the monasteries of St. André and Mont Majour, which belonged to the dioceses of Avignon and Arles. The names of the Bishops of Arles also occur with their days, and several of the saints belonging to Narbonne, Languedoc, and Provence. The following short entry is not without its interest: it not only exposes the ignorance of the lady who wrote it, but also indicates by its spelling of *sourour*, that her daily speech was the language of Occitania. It is opposite the 20 of March and runs thus: "Hobiis sourour Ludovyqa" (*hobiis* being of course meant for *obiit*).

As for the Martyrology itself, it rarely occurs in MS. Usuardus, a Benedictine monk, composed it some time in the second half of the ninth century, and dedicated it to Charles the Bald. It has been printed in two or three editions, but manuscript copies are to be found in only few of the great collections of the present time. The preface is one of no little interest; it describes the

object and plan of the work, mentioning the previous labours of Jerome and Bede, and contains some curious observations on idolatry and the cult of the saints. The Martyrology itself begins with the Kalends or 1st of January, and ends on the last leaf with St. Silvester and the date of the 2nd of the Kalends of January, which of course corresponds to the 31st of December. Thus it is plain that only a page can be wanting at the end.

- 17 GREY FRIARS AT YORK. GREGORII Papæ Liber XL Omeliarum—PETRI ARCHIDIACONI LOND. Remediarium Conversorum in libris XII, *addressed to the third Bishop of London*—Venerabilis Bernardi Clarevallensis Abbatis libri V Exhortationum—Canticum Canticorum cum glossa interlineari—Bernardus super Canticum Canticorum, folio, *fine MS. on vellum, with small miniatures contained in capital letters illuminated in the richest gold and colours by an English hand, formerly in the library of Thoresby, the historian of Leeds, £40. York, about A.D. 1230*

This fine ENGLISH MS. bears a curious history on its fly-leaves, and is in many respects a most interesting one. It is marked as assigned to the Friars Minors of York *de dono* of Symon de with the value 5s under this entry, which was probably made about the year 1300. On another page it is noted as having been given in pledge for 30s on the 28 of January, 1400. About A.D. 1500, or early in the sixteenth century, it came into the possession of John Vicars, Rector of Newton Kyme, near Tadcaster. This John Vicars has written some prayers on the final fly-leaves, and added a catalogue of his library, with their cost-prices or value attached. This list of books gives particular value to the MS., and forms in itself alone an extremely interesting item of literary history. We learn from it that an English clergyman, in the fifteenth century, was possessor (and doubtless reader too) of the works of

S. Augustine, 4 vols. £3.; St. Jerome, 4 books, £1. 13s 4d; S. Chrysostom, 3 books, 30s; St. Gregory, 1 book (*the present MS.*), 13s 4d; S. Ambrose, 1 vol. 10s; S. Bernard, 1 vol. 8s; S. Hilary, 6s 8d; Trido (? Rudolphus de S. Trudone) 4 books, 10s; Dionysius the Carthusian, 5 books, £1. 13s 4d; S. Epiphanius, 10s; S. Basil the Great, 8s; Anselm, 6s; Cyril, 2 books, 10s; Plutarch, 6s 8d; Dionysius the Areopagite, 6s 8d; Bede, 2 books, 10s; Origen, 2 books, 8s; Macrobius, 12d; Hamon, 6s; Cyprian, 2 books, 3s 3d; Thomas Aquinas on the Sentences, 4 vols. 4s; Sermons of J. à Voragine, 2 books, 2s 8d.

In a later hand there is added by Roger Hollings, the Glebe of Newton Kyme in 1563. After which the MS. became the property of Robert Midgeley of Coxwold, who gave it to Ralph Thoresby, in the Catalogue of whose Museum it will be found fully described, with some slight errors, however, as, for example, his supposition that John Vicars lived before the invention of printing. The appearance of Dionysius the Carthusian in his list was enough to show the absurdity of this notion.

- 18 SALOMONIS PARABOLA, ECCLESIASTES, CANTICA CANTICORUM, LIBER SAPIENTIÆ ET ECCLESIASTICUS cum Commentariis et Glossis, folio, MANUSCRIPT ON VELLUM, *written on 228 leaves (10½ by 7½ inches), with painted Capitals, citron morocco, £5. Sec. XIII.*

A number of marginal notes illustrating the text in the mystico-metaphysical style of the scholastic philosophy has induced a former owner to have the book lettered "Opera Regis Salomonis cum Caballa."

- 19 PSALTERIUM DAVIDIS, cum Calendariis. Accedunt Cantica Biblica, Symbolum S. Athanasii et Litania. Item Hymni Ordinis Humiliatorum, smallest 4to. MANUSCRIPT ON VELLUM, *written on 188 leaves (7 by 5½ inches), and ornamented with 11 Initials, Illuminated in gold and colours, and numerous painted Capitals, all exhibiting a rude imitation of the curious interlacement pattern, bd. £12.* Sec. XIII.

The bulk of this volume was written probably towards the middle of the thirteenth century, in the Benedictine Abbey of Egmund in North Holland, as it contains an entry which will be found in no other service. That is, the occurrence in the Calendar and Litany of the name of St. Erlinda, daughter of Theodoric, Count of Holland, and first Abbess of Egmund in the tenth century. This monastery was a very important one in its earlier times.

The MS. must have been carried to Italy before it was a hundred years old, as a fresh Calendar is added, and numerous insertions made in the original one, evidently done in the same Italian monastery where the Humiliate Hymns were annexed to the book. In these hymns, written about A.D. 1400, the Music is noted.

- 20 BIBLIA SACRA LATINA, cum prologis, 3 vols. royal folio, **fine old English Manuscript on Vellum**, 140 *illuminated Initials of considerable size, 82 of them comprising Miniatures, with several hundreds of minor Initials, all decorated with grotesque and monstrous figures, bound in russia, old calf sides, with fleurs-de-lis in the corners, formerly in the library of the Celestine Monastery at Amiens, £200. circ. A.D. 1250*

The great size of this MS., its sound and perfect state, and the grotesque character of its decorations, pointing at once to an ENGLISH ORIGIN, render it a highly desirable acquisition to any rich library. The Miniatures contained within the initials are for the most part about three inches square, and they are in themselves excellent specimens of old English art-work. The warriors whose figures appear in them are all in full chain armour with hoods of mail, and the ladies, rustics, and other personages are robed in the costumes of the thirteenth century. There are corrections, or rather *varietates lectionis* indicated in the mode of corrections, throughout the text, in such a manner as testifies to extreme accuracy in the production of the MS. Nothing is apparent to show the exact locality in which it was transcribed, or for whom the work was done, but everything tends to indicate that it was no ordinary monkish transcript, but a special and important Codex, collated with the most ancient and valuable MSS. then accessible. There is no other such Biblical Codex as the above in my extensive stock of MSS.

- 21 PSALTERIUM DAVIDIS, cum Calendario: accedunt Symbolum S. Athanasii, Litania, Orationes et Officium Mortuorum, stout sm. 8vo. **Illuminated Manuscript on Vellum**, *ornamented with 11 large initials (historiated with small Miniatures, executed in colours on a gold ground), in ancient oak boards, covered with stamped black morocco, £15. Cambray, about A.D. 1280*

This Codex has a great number of Saints' names in the Calendar and the

Litany; from which it was easy to guess the place of its origin. It is a specimen of no ordinary character, and was evidently executed in the diocese of Cambrai or Arras, in the second half of the thirteenth century.

- 22 **BIBLIA LATINA** Vulgata, cum prologis, stout sm. 4to. **Manuscript on Vellum**, of French execution, 424 leaves, beautifully written in very minute and elegant character, with a large number of illuminated Initials, and about 75 small **Miniatures** in gold and colours illustrative of the biblical history, an elegant ample border round the first page, green vellum, gilt edges, from the Enschede collection at Haarlem, £36.

Sec. XIII.

A beautiful Manuscript in the finest state of preservation and written on the thinnest vellum, in letters remarkably fine. The first leaf of Genesis is wanting; otherwise the volume is quite complete and in very fine condition. The first eleven leaves of the book, and the first leaf of the New Testament, are in a handwriting of the fifteenth century, evidently having been deficient in the original MS. Hence the elegant border and miniature of the first page belong to a different period from the rest of the book.

- 23 **BIBLIA LATINA**, stout small 4to. **fine MS. on Vellum**, on 364 leaves, adorned with numerous illuminated large initial letters, the larger ones containing about 75 **Miniatures** of unusual delicacy, the tails of the long initials running out into grotesque forms of dogs, birds, monsters, etc. bound in wooden boards, covered with leather clasps, £60.

Sec. XIII.

One of the finest MSS. of the kind that I have ever seen. It is perfect with the exception of the historiated Initial of Genesis, which has been cut off. As for the Miniatures, their variety, originality, and artistic power are very remarkable. While belonging to the same school and type as the Enschede MS. above, they are the work of a very superior artist. Amongst the Miniatures there are frequent representations of men in armour, dressed in full chain-mail, with and without surcoats, with long triangular shields, and barred cylindrical helmets. In the painting at the beginning of Galatians, S. Paul is represented booted and spurred, in the moment of tumbling from his horse (a chestnut), which has already fallen to its knees. The Proverbs of Solomon have a picture of a schoolmaster who with a raised birch is about to strike the outstretched hand of a handsome boy. The illustration to Esther, with Haman hanging below the King and the Jewish beauty is curious; and there is real vigour in the assassination of Holofernes; with considerable fancy in the representation of Solomon's Fool. Many of the Miniatures possess a special interest in this way; and all are beyond the usual style of contemporary work.

- 24 **BIBLIA LATINA**, cum tabulis lectionum pro feriis ad usum ECCLESIE MORINENSIS, etc. stout small 4to. **neatly written MS. on Vellum**, with painted Capitals, bound in blue morocco, gilt edges, ecclesiastical tooling on the sides, £20.

Written at Théroutanne in Artois, about A.D. 1300

The place is ascertained by the tables "Temporale Officium Missarum" and "Ordo Missarum" prefixed to the Bible by the scribe, headed "secundum usum

Morinensis diocesis" of which Théroutenne, not far from St. Omer, was formerly the flourishing capital. It was destroyed by the Spaniards in the sixteenth century, and is now a mere village.

- 25 **BIBLIA SACRA LATINA**, stout 12mo. **MANUSCRIPT ON VELLUM**, with painted Capitals, fine and long Initial, comprising Miniatures at the beginning of Genesis, in the ancient oak boards, covered with stamped leather, enclosed in an olive morocco case, £12. *Sec. XIII.*

Very interesting by reason of its ancient binding on which are impressed the words "Jesus Crist. Ista Biblia est Dni. Petri Corvi. Pbr. Donatus me fecit." Here we have the name of a bookbinder who lived four centuries ago—the Priest Donatus.

- 26 **BIBLIA LATINA SACRA**, 12mo. on 408 leaves of very fine uterine vellum, with many beautifully illuminated initials and three exquisite Miniatures, one being the rare subject, Christ bruising the serpent's head, at the commencement of Genesis, another the Crucifix, between the B. V. and St. John, at Psalm i.; green morocco, by Hering, £15. *Sec. XIII.*

- 27 **BIBLIA SACRA LATINA**, 12mo. **Fine illuminated MS.** on 523 leaves of uterine vellum, with painted Capitals, including a singular but beautiful representation of the six days of Creation supported on the head of a figure of Christ, with a dragon biting His heel, bound in olive morocco extra, with joints, gilt edges, silver gilt clasps; the arms, with sixteen quarterings, supporters, and coronet of the Smythe family, stamped in gold on the sides, formerly in Lord Strangford's collection, £24. *Sec. XIII.*

This remarkable little volume is a rare specimen of Italian art of the time of Giotto, and bears in two lines of rhyming Latin at the end the name of the scribe, Virgilius:—

QUIS SCRIPSIT SCRIBAT: VIRGIL SPĒ. DŅO. VIVAT: AMEN.

- 28 **BIBLIA SACRA LATINA**, 12mo. **beautiful illuminated MS.** on fine vellum, containing about 40 exquisite Miniatures by an Italian artist, and numerous elegant Initial Letters, in purple morocco case, £36. *Sec. XIII.*

The finest of the small MSS. of the Bible that I have seen. There are seldom more than two or three Miniatures, in addition to the painted letters, to be found in examples of this age and size; the set of pictures, more or less conventional in type, with which the initials of each book were illustrated, being usually confined to the quartos, and not even found in all of those. The present MS. is therefore of remarkable interest; and is further distinguished by the beauty and original design of the paintings, as well as the finish of their execution. In the colouring, there is an harmonious blending of light green and crimson with the commoner tints.

- 29 ANTIPHONARIUM ET BREVIARIUM, cum Vitis Sanctorum, etc. stout sm. folio, **MS.** *with the Music noted in black upon four red lines, beautifully written on 389 leaves of fine Vellum, illuminated with grotesquely bordered capitals and initials, and 30 delicate Miniatures, executed in a fine style of French art, not perfect at the end, bound in brown morocco extra, gilt edges, by Bedford, a very beautiful and attractive volume, £120.*

Probably written in the diocese of Cambray, about A.D. 1290

The art exhibited in the ornamentation is peculiarly elegant, and might be assigned to a Parisian origin; but the names in the Calendar and the Saints' lives which appear in the volume, prove almost conclusively that the MS. was written for a Monastery in the North-east of France, apparently Cambray, towards the close of the thirteenth century, but before the canonization of St. Louis (in 1297), whose name, with some others of a similarly late period, is added to the original entries in the Calendar. The Calendar is very full, and contains many unfamiliar entries which may serve to fix the locality of the execution of the MS. One of these names is "Sechani Abbatis," a Burgundian Abbat of the sixth century, whose festival (19 September) I have rarely seen elsewhere recorded in the calendars of mediæval Liturgies. He belonged to Champagne and Burgundy, but may have been venerated a little further north.

The liturgical value of the book is also high, as the service, hymns, homilies, lives of saints, and music, are given *in extenso*, which is a very unusual thing in MSS. of the kind.

The miniatures are illustrative of the text which they accompany, and are designed and coloured with remarkable fineness and delicacy. The adjunct ornaments which fill the long straight borders that are drawn upwards and downwards from the initials and miniatures, are grotesque and striking. In two instances the lower line is occupied by a tourney scene of two knights on horseback tilting with lances.

- 30 ANTIPHONARIUM: THE MUSIC CHANTED IN ALL THE SERVICES OF THE YEAR, sm. folio, **MS.** *on Vellum, in Neumes, written on five and sometimes four lines, the text inserted between the staves; not quite perfect, some of the texts written over with newer words in a hand of the early seventeenth century, apparently to abolish evidences of some special use, bds. £10.*

About A.D. 1300

Very curious and interesting as a volume of Church Music, but especially as shewing, on such an ample scale, the transition from Neumes to the modern system of Notation. The MS. was written in Western Germany about the beginning of the fourteenth century; but was afterwards used in France.

- 31 JUSTINIANI IMPERATORIS CODEX [repetitæ Lectionis] (in novem libris) CUM GLOSSIS, large folio, MANUSCRIPT ON VELLUM, *written on 282 leaves (18½ by 11½ inches) ornamented with 10 MINIATURES finely illuminated in gold and colours, and nearly 500 GROTESQUE INITIALS, occupying a considerable length on the*

pages where they occur, most of them exhibiting Monsters and Hybrids in all kinds of strange and ridiculous positions, playing fiddles, ringing bells, etc. vellum, £30.

Sec. XIII

On the fly-leaf is a curious memorandum (dated 13th July, 1406) in which Jean Boucher (Joannes Boscherii) of Lyons, acknowledges having borrowed six crowns of gold (sex scuta auri) from Joannes Rantuellii, Bachelor of Common Law, to be paid on demand, and that as security he leaves "*istum presentem codicem*;" the witnesses of the transaction being Petrus Branderii and Julianus Bandoins, both clerics like himself.

- 32 JUSTINIANI sacratissimi principis JURIS enucleati ex omni vetere jure collecti DIGESTORUM seu PANDECTARUM, libri xxiv. cum Glossis, large folio, fine **MS. on Vellum**, with coloured initials, *hf. bd.* £5. *About A.D. 1300*

Marked as having belonged to Magister Hugo of Rheims, in the fourteenth century. This is the Digestum Vetus, according to the text of the School of Bologna.

Fourteenth Century.

- 33 THOMAS AQUINAS. Summa Theologie edita à Fre. Thoma de Aquino, ordinis Predicatorum . . . *At end: Explicit prima pars Summæ, folio, MS. on Vellum, with painted capitals, the first page ornamented with a border and an initial enclosing a full-face Miniature of Christ, in ancient stamped binding, £12. 12s* *Circ. A.D. 1300*

Although numerous Codices of the Summa are found in public and monastic libraries, yet this grand work seldom appears in book-sales; and most of the existing copies are of a later period than the above, which was evidently written before the canonization of the author, and not long after his death. The great production of a master-mind, which swayed the thoughts and studies of men for many centuries, its importance in the history of human knowledge can never diminish.

- 34 LANCELOT DU LAC, **MS. on Vellum**, containing the portion of this old prose Romance which extends from the setting forth of Agravain to seek Lancelot, to the stay of Lancelot in the castle of the Lady who promised to shew him the most beautiful thing in the world, 107 pp. closely written in double columns

About A.D. 1320

Perhaps it was death which put a sudden end to the Lancelot MS. as it closes abruptly on the obverse page of a leaf, the reverse remaining blank. It comprises about a sixth part of the entire Romance, but is of incalculable value for its text, by which the printed editions are shewn to be faulty and imperfect. The redaction, which was compiled about 1470, and used for publication, not merely alters the phraseology to suit the fashion of the time, but also omits much which was considered obsolete or unintelligible. The above fragment is literally an article of the utmost intrinsic interest and worth.

ROMAUNCE DE IPOMODON ET ROMAUNCE DE PROTHOLAUS, roys de Poille, par **HUGHE DE CLIVELANDE**, ou **DE ROTELANDE**, EN VERS, folio, **MS. on Vellum**, with an ornamental initial and small Miniature at the beginning of the *Protesilaus*

Written by John of Dorkingge about A.D. 1320

The author, a contemporary of the more famous Walter Map, is mentioned as Hugh of Cliveland at the end of the *Hippomedon* (the *Chyld Ypomydon* of Warton and the old balladists), and as Hugh of Rotelande at the beginning of the *Protesilaus*. He is described in Warton and elsewhere as Hugh de Rutland of Credenhill in Cornwall. His work is dedicated to Gilbert of Monmouth, at whose command he states that he translated it from Latin. Both these *Chansons de Geste*, in which old Greek names are fitted to a mediæval romance of chivalry, have a connection with the Graal legends, King Arthur being represented as reigning in France. They are excessively rare, although they must have been popular since an abridged English Version of the *Ipomydon* was printed by Wynken de Worde, and is quoted or embodied in various collections of early English Romances. There seems to be only one copy of the *Hippomedon* in English collections (in the Cottonian MSS. British Museum), and one of the *Protesilaus* in the *Bibliothèque Nationale* at Paris. I cannot find mention of any other copies than these, perfect or imperfect. About two leaves are wanting at the beginning of the above interesting MS. but there is apparently no other imperfection. The versification of the stories is easy and felicitous; the language is philologically curious and interesting.

— these two MSS. in 1 vol. sm. folio, *russia*, very neat, £210.

- 35 **MISSALE GALLICANUM, CUM CALENDARIO**, stout sm. folio, **Splendid Illuminated Manuscript on Vellum**, written by a French Scribe on 465 leaves ($10\frac{1}{4}$ by 7 inches). A beautiful specimen of Calligraphy, with numerous Letters of gold and Capitals in various colours; decorated with two large Paintings (the *Crucifixion* and the *Salvator Mundi*) on a gold ground with Mosaics in colours (having at each of the four corners of each painting a small **MINIATURE**) and also ornamented with 17 **BORDERED INITIALS**, each historiated with a fine **MINIATURE PAINTING**, illustrating the lives of **CHRIST** and of the Saints, all **RICHLY ILLUMINATED IN GOLD AND COLOURS**, in the best French style; bound in the original oak boards, covered with red leather, and protected by early brass bosses and clasps, £250.

Paris, about A.D. 1320

A beautiful specimen of early Art. The two large paintings are almost unique in their way; they form the crowning ornament of the MS. and give it a peculiar attractiveness. The "*Salvator Mundi*," which is a figure of Christ seated as divinity, in the *vesica piscis*, forming the ogival centre of a square picture (decorated in its corners with representations of the Evangelists and their Symbols) is a work of rare beauty; which can only have been accomplished by

an artist who combined genius and skill with the fervour and earnestness of religious devotion.

The Kalendar is very full of names of French saints seldom met with ; and the number of masses and offices in the Proprium Sanctorum is very interesting. There is a full service for Thomas à Becket's festival, including the hymns and music, and St. Louis has several pages devoted to his festival. From the entry of the name of St. Denis being in gold in the Calendar, and from various special reference to him towards the end of the volume, it may be concluded that the MS. was executed in the great Monastery of St. Denis near Paris.

The Prayer for the Pope follows after a long interval, the prayer for "nostro Rege," and that for the prelates. The words to be used by the parties in the Marriage-Service are given in French.

- 36 (CORPUS JURIS CANONICI) DECRETALES GREGORII IX, cum Glossa, large thick folio, **an extremely fine Manuscript upon Vellum**, with several hundred ILLUMINATED INITIAL CAPITALS, a large number of which contain **Beautiful Miniatures**. All the divisions of the columns and margins throughout the volume are profusely illustrated with GROTESQUE SUBJECTS OF THE MOST SINGULAR DESIGN AND ADMIRABLE EXECUTION, the whole in GOLD AND COLOURS. It is likewise richly rubricated with elaborate borders, in blue and red ink. *Bound in hog-skin, blind-tooled in the antique style, by John Clarke, £60. ? Pisa, about 1340*

This very splendid old MS. is evidently of Italian execution, and is in admirable preservation, with the exception of two places, from which the capitals have been cut out.

Executed, as appears from the escutcheons borne by two warriors in mail, exquisitely painted at foot of the first page of book iii, for a member of the De' Rossi family of Pisa. An experienced art-connoisseur may be able to detect the artist—one of the successors of Giotto, and perhaps a rival of Andrea Orgagna and Simone Memmi—from his style.

Some hard-worked doctor, grown weary in lecturing, has written at the foot of one of the leaves

Regis magnifici Karoli lectorum amici

evidently yearning to quit Bologna or Pisa, and to fall beneath the enlightened patronage of Charles V. in Paris. This was about 1370.

- 37 ROMANT DE LA ROSE, PAR GUILLAUME DE LORRIS et JEAN DE MEUNG, small folio, **Illuminated Manuscript** ON VELLUM, written in double columns on 183 leaves, with 72 **Miniatures**, heightened with gold, and numerous illuminated capitals, old red morocco extra, gilt edges, formerly in the library of Claude D'Urfé, Francis I.'s ambassador to the Council of Trent, £180. *cir. 1340*

"Ce MS. a appartenu a Claude Durfé et vient de la Bibliotheque de l'Archevesque de Sens ;" it afterwards passed into the Galitzin-Golownin and Perkins libraries. The volume may date from about the year 1340, as plainly appears from the character of the writing and the costume that is depicted in the miniatures. As a text, its readings are of prime merit, and the age of the

MS. confers especial value upon it; for although the Roman de la Rose is frequently seen in collections of MSS., early ones are excessively rare. Of the many which are to be found in the Bibliothèque Nationale there are only two which equal or excel in age the codex that belonged to Claude D'Urfé; and one of these is imperfect. The numerous fifteenth century MSS. are nearly worthless, as texts of this great French allegorical poem; and although Méon's edition was based upon faithful and unwearied labours, it leaves a great deal to be desired. The best edition of the Roman de la Rose has yet to be printed. The curious miniatures form perhaps the most attractive features of the volume. They are in striking contrast to the uniform style, and the stereotyped designs that appear in most French MSS., even the very finest; there being something in them of a singular and unusual type. There is a depth and sombreness in the colours, quite unlike the ordinary style of French art; but by the variety of tones and tints a very rich effect is produced. These miniatures may also be looked upon as a complete repertory of historical Costume in the days of Philip of Valois.

On folio 36, obverse, the heading of the page is: "Ci commence Maistre Jehan de Meun sa partie."

- 37 [PASSION DE NOSTRE SEIGNEUR JESUS CHRIST, *en figures*] PRIERES A LA VIERGE, en Rime Française, avec d'autres pièces en prose, sm. folio, **Manuscript on Vellum**, written on 53 leaves ($9\frac{1}{4}$ by $6\frac{1}{2}$ inches), of which 24 are ornamented with 26 remarkable Paintings of OUR LORD'S PASSION all executed in **Grisaille**, the aureoles only being depicted with gold, in the style subsequently adopted in the BLOCK-BOOKS, calf, gilt edges, £120.

About A.D. 1350

A remarkable volume, whether we consider it as a series of extraordinary Paintings, or as an unknown work of early French poetic literature. The text is entirely devoted to the Virgin, and nearly all of it is in rhyme although not divided into separate lines. It commences as follows:—

Ave en qui sans nul nombre a	Nous tous que Eve fist a ombrer
Tant de biens que nus nes nombra	Dont ne nous pout desaombrer
Ne nulz ne les pourroit nombrer	Mais Dieu qui se vout ombrer
Maria en qui se ombra	En qui du tout nous desombra
Le solail qui desaombra	Mes ton filz nous vout descombrer
Gracia ta grace est si crasse	Que toutes les autres trespace, etc.

- 38 WYCLIFFE'S ENGLISH TESTAMENT. THE NEW TESTAMENT TRANSLATED INTO ENGLISH, BY JOHN WYCLIFFE, small folio, **fine perfect MS. on Vellum**, being Codex S of Sir Frederick Madden's edition; bound in rough old calf and enclosed in a red leather bag, from the library of the late Thomas Banister, £1000. Written about 1390

This precious Manuscript is the only perfect early codex of Wycliffe's work that can ever be offered for sale. It may be regarded as unique from many points of view. Of the seventeen genuine copies of Wycliffe's Testament which are known to exist, fourteen are in great public libraries, the fifteenth is in that of Lord Ashburnham, and the sixteenth is that of Sir Thomas Phillipps. Only eight of the sixteen are perfect, and amongst the imperfect ones is that of Sir Thos. Phillipps. Furthermore, only three copies are known of a date earlier than 1400, and of these three the Banister MS. is the only perfect one. And finally, so far as the prologues to some of the Epistles are concerned, it supplied

*cf. Queen's Coll. Oxford
MSS. 369.*

the only available text for Sir F. Madden's edition. Wearing so many titles of honour, the Banister MS. is a book which must form the central ornament in whatever library shall be graced with it.

Of the 170 MSS. that pass under Wycliffe's name, only the seventeen above mentioned have a right to bear it. They contain the New Testament, the translation of which he completed about 1380; most copies of which, on the judgment pronounced against him as a heretic in 1381, were destroyed or mutilated. The MSS. usually met with are copies of an independent and different version executed some thirty or forty years afterwards, the success of which caused the then existing codices of Wycliffe's genuine work to become still scarcer than before. Of the Old Testament there exist likewise two differing versions, the earlier of which was in similar manner effaced by the later; but Wycliffe had nothing to do with that part of the Bible. A MS. of the complete Bible recently changed hands at the price of a thousand guineas, but it was not Wycliffe's monumental work; only a fifteenth century copy of the commoner translation made after the death of the great protagonist.

Amongst the Egerton MSS. in the British Museum there is a Wycliffite Bible, which originally belonged to Humphrey Duke of Gloucester and bears his arms. This circumstance, taken in connection with the words "A vous me ly Gloucester," which are written on the first page of the Banister MS., seems to favour the supposition that we have here the autograph of the good Duke Humphrey, pledging himself to protect the then owner of the book. Wycliffe's New Testament was a perilous piece of property at that time, and only to be kept in secret; even then the holder strove to win assurance of protection from one more powerful than himself.

Prayer Books of the Fourteenth and Fifteenth Centuries.

Dutch and Low German.

- 29 PSALTERIUM, cum Canticis, Litania, Hymnis, Orationibus, etc. 16mo. **illuminated Manuscript on Vellum**, by a Low German Scribe, having the Calendar ornamented with **Miniatures** of the 12 Signs of the Zodiac, and the Text with bordered capitals; 12 initial letters containing **Miniatures** executed in gold and colours in a style similar to Early English; with three larger **Paintings**, on a gold ground, of the Annunciation, Crucifixion and Descent of the Holy Ghost, prefixed to the text, red velvet, with clasps, £25. *cir.* 1300

The heading inscribed above the Matins of our Lady is: "Dit ist unser Vrowen Metene," which is not a Flemish but a low German form, the language of which seems to belong to a district within the bishopric of Münster. The grotesque figures that usually surmount the large plain capitals are frequently remarkable for grim humour and quaint fancifulness of design.

- 40 PSALTERIUM DAVIDIS cum Calendario. Accedunt Cantica Biblica, Symbolum S. Athanasii, Litania et Preces, cum Musica, stout 12mo. **Manuscript on Vellum**, written on 266 leaves (5 by 3¼ inches), and ornamented with 11 **Miniatures** (2 large and 9 small)

- 348 LYNDWOOD (Gul., A.D. 1422) *PROVINCIALE*, seu *CONSTITUTIONES ANGLIÆ*; continens Constitutiones XIV. Archiepisc. Cantuariens, viz., a Stephani Langtono usque ad H. Chicheleium—*Constitutiones Legatine* D. Othonis et D. Othoboni, cum Annotationibus Joannis de Athona; accesserunt Constitutiones Provinciales. Folio, calf, best edition. Oxon., 1679 £1 11s 6d
- 349 MABILLON, O.S.B. (Jo.) *ANNALES ORDINIS S. BENEDICTI*, Occidentaliū Monachorum Patriarchi. 6 vols, roy. folio, LARGE PAPER, vellum very neat, fine copy. Lucæ, 1739 £7 17s 6d
- 350 MABILLON et GERMAIN, O.S.B. (Mich.) *MUSEUM ITALICUM* seu Collectio Veterum Scriptorum ex Bibliothecis Italicis: complectens; I. *ITER ITALICUM* Litterarium; Varia Patrum Opuscula et Vetera Monumenta, cum *SACRAMENTARIO* et *PENITENTIALI* Gallicano; II. *ANTIQUOS LIBROS RITUALES* S. Romanæ Ecclesiæ, cum Commentario prævio in Ordinem Romanum. 2 thick vols, 4to, calf. Paris, 1724—1689 £1 6s
- 351 MACEDO, Ord. Min. (Franc. a S. Augustino) *CONCENTUS EUCHOLOGICUS* Sanctæ Matris Ecclesiæ in *BREVIARIO* et S. Augustini in Libris: adjuncta Harmonia Exercitiorum S. IGNATII et S. Augustini Ecclesiæ Doctoris. Folio, vellum, fine frontispiece. Venet., 1668 £1 8s
- Presentation copy from CARDINAL GOTTH with his Autograph, and Bookplate with Arms.
- 352 MACKNIGHT (Jas. NEW LITERAL TRANSLATION of the APOSTOLICAL EPISTLES, with Greek Text, a Commentary and Notes. 6 vols, 8vo, calf (Prize copy of R. Daly, Bishop of Cashel). 1806 12s
- 353 MADRILIENSI (F. Alfonso) *LIBELLUS AUREUS*, De Vera Deo apte inserviendi, acced. Speculum Illustrum personarum, dedicated to Ludov. Blosius. 18mo, calf. Lovanii, 1721. £21.

SEC. XV

Written about A.D. 1460, probably in Utrecht, as we may judge from the name of St. Odolf in the Calendar, 12 June. The woodcuts, which however have been so painted over that only the first illustration (St. Sebastian's Martyrdom) is at once patent as an engraving, must have been amongst the earliest illustrative productions of the Art. They were inserted in the book not many years after it was written. They have no xylographic inscriptions.

English.

- 42 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM SARUM, cum Calendario, sm. 4to. **Illuminated Manuscript on Vellum**, written on 118 leaves ($6\frac{1}{2}$ by $4\frac{1}{2}$ inches) by an English Scribe; ornamented with 11 large Initials, 9 of which are historiated with fine Miniatures illustrating the life of OUR SAVIOUR, and numerous Capitals illuminated in gold and colours, old calf, gilt edges, £50.

About A.D. 1320

In the Calendar the name of St. Thomas of Canterbury is obliterated, but the Service for his festival still remains in the text. The whole volume is a rich and valuable monument of Early English Art.

MSS. of this kind distinctively belonging to the Sarum use of the English Church, are amongst the rarest which occur for sale. Moreover, all the Salisbury Horæ do not contain the Service for Thomas à Becket's day: in the present MS. it is found, while that of the Apostle Thomas is omitted. The words of the Antiphon are—

Tu per Thomæ sanguinem quem pro te impendit
Fac nos Christe scandere quo Thomas ascendit.

The two most recent saints recorded in the Calendar are Edmund Rich, who died in 1242, and Richard Bishop of Chichester, who died 1255, and was canonized before 1264.

366 MANUSCRIPT. — PSALTERIUM DAVIDIS PRECES ECCLESIE et CALENDARIUM

Saec. XIV

Manuscript on vellum, of an English Scribe, beautifully executed on 197 folios, size 6½ by 3½ inches, ornamented with eleven large illuminated Initials with borders, and 200 smaller Initials all in GOLD AND COLOURS, besides a vast number of smaller capitals decorated, etc., all in perfect order and most distinctly written, in old calf binding, with Arms of an old English Family on the side £6 10s

A most interesting manuscript; the fly-leaves of which contain a pedigree commencing with John Wadham Father of the Founder of Wadham College, and ending with "William Baynton, of Chedlington, and of Gray's Inn . . . and present owner of this MS." Amongst the descendants was "Katherine Hammon, m. John Latton, Esq., from whom descended Wm. Latton, who owned this MS., and whose Arms are on the cover."

367 MANUSCRIPT.—EVANGELIA, ARGUMENTA ET ANNOTATIONES in Evangelistas.

Saec. XIV.

A MANUSCRIPT ON VELLUM of very fine early English execution in the Roman Character of the fourteenth or possibly the thirteenth century—size 6 by 4½ inches—on 128 leaves, fine vellum, with the original gilt edges, bound in green velvet £5 15s 6d

This a fine, interesting, and really early manuscript, undoubtedly the work of an English scribe.

368 ENGLISH MANUSCRIPT.—THE TEN HEESTS OF GOD—CRIST SEIY WHO SR. LOVEY

HE SHAL KEPE HIS COMMANDEMENTES.—OF CHASTITYE, Myrrour of Maidens, etc.

Saec. XIV.

Interesting English Manuscript on vellum, on 138 folios—size 6½ by 4½ inches—closely written on both sides, and bound in morocco £4 14s 6d

A first leaf is probably wanting, as the manuscript commences in the middle of the Commentary on the FIRST HEESTE (or Commandment) OF GOD. The other portions of the volume consists of some disquisitions or treatises as above, etc.

Prayer Books of the Fourteenth and Fifteenth Centuries.

Dutch and Low German.

29 PSALTERIUM, cum Canticis, Litanis, Hymnis, Orationibus, etc. 16mo. illuminated Manuscript on Vellum, by a Low German Scribe, having the Calendar ornamented with Miniatures of the 12 Signs of the Zodiac, and the Text with bordered capitals; 12 initial letters containing Miniatures executed in gold and colours in a style similar to Early English; with three larger Paintings, on a gold ground, of the Annunciation, Crucifixion and Descent of the Holy Ghost, prefixed to the text, red velvet, with clasps, £25. cir. 1300

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40 PSALTERIUM DAVIDIS cum Calendario. Accedunt Cantica Biblica, Symbolum S. Athanasii, Litanis et Preces, cum Musica, stout 12mo. Manuscript on Vellum, written on 266 leaves (5 by 3½ inches), and ornamented with 11 Miniatures (2 large and 9 small)

in colours heightened with gold, purple mor. gilt edges, with chased gilt silver clasp, £48. About A.D. 1420

A MOST IMPORTANT AND INVALUABLE MONUMENT OF XYLOGRAPHY, the Miniatures being coloured upon rude woodcuts, and thus affording one of the earliest known examples of that conjunction of the xylographic art with MS., which doubtless led up to the production of the block books.

The first woodcut bears the inscription, "Ave Maria." From the character of the handwriting in the book, from the name of St. Lütger or Liudger in the Calendar, the prominence given to that of St. Gotthard in the Calendar and Litany, and from some obliterated prayers in a Westphalian dialect at the end, in a fifteenth century hand, of which several words are still visible, it is evident that the volume was produced in North Germany. This establishes an important fact in the History of the Origin of Printing, since it proves that Xylography existed on the borders of the Low Countries at the beginning of the fifteenth century. A valuable addition to our knowledge on the subject is thus obtained, as most sound critics have hitherto assigned all such productions, when so ancient as the above MS., to South Germany.

- 41 **HORÆ.** Hier beghynē Onser lieu Vrouwē Getidē in Duytschē, 12mo. **Manuscript on Vellum, with illuminated borders and initials, ornamented with 3 very early Woodcuts, painted in gold and colours in imitation of genuine miniatures, red velvet, gilt edges, with engraved silver clasp and corners, a great curiosity, £21.** SEC. XV

Written about A.D. 1460, probably in Utrecht, as we may judge from the name of St. Odolf in the Calendar, 12 June. The woodcuts, which however have been so painted over that only the first illustration (St. Sebastian's Martyrdom) is at once patent as an engraving, must have been amongst the earliest illustrative productions of the Art. They were inserted in the book not many years after it was written. They have no xylographic inscriptions.

English.

- 42 **HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM SARUM,** cum Calendario, sm. 4to. **Illuminated Manuscript on Vellum, written on 118 leaves (6½ by 4¼ inches) by an English Scribe; ornamented with 11 large Initials, 9 of which are historiated with fine Miniatures illustrating the life of OUR SAVIOUR, and numerous Capitals illuminated in gold and colours, old calf, gilt edges, £50.** About A.D. 1320

In the Calendar the name of St. Thomas of Canterbury is obliterated, but the Service for his festival still remains in the text. The whole volume is a rich and valuable monument of Early English Art.

MSS. of this kind distinctively belonging to the Sarum use of the English Church, are amongst the rarest which occur for sale. Moreover, all the Salisbury Horæ do not contain the Service for Thomas à Becket's day: in the present MS. it is found, while that of the Apostle Thomas is omitted. The words of the Antiphon are—

Tu per Thomæ sanguinem quem pro te impendit
Fac nos Christe scandere quo Thomas as endit.

The two most recent saints recorded in the Calendar are Edmund Rich. who died in 1242, and Richard Bishop of Chichester, who died 1255, and was canonized before 1264.

- 43 PSALTERIUM DAVIDIS cum Canticis, Symbolo S. Athanasii, Litanía, Precibus, etc. cumque Calendario, folio, **splendid Manuscript on Vellum**, *written in a large and very fine style of calligraphy by an English scribe about the beginning of the XVth century, with numerous initial and capital letters, borders finely illuminated in gold and colours, morocco extra, gilt edges, £50.* cir. 1400

The Calendar of this splendid Manuscript includes the names of St. Chad, St. David, St. Winifred, St. John of Beverley, St. Wulstan, St. Swithin, St. Erckenwald, St. Edith, and appears to have been written probably in either the diocese of York or that of Lincoln. The feast of St. Hugh of Lincoln appears as a *duplex*. The book belonged to the Derby, Odyham, and Welles Families, in succession between 1440 and 1520. The Calendar contains various entries relating to them, *e.g.* Obiit Edwardus Welles An. dñi 1514 and he lyes in saynt mary butholfe church; Obitus Margarete Derby, A. 1449; natus Wyllüs Odyham, 1501; Obitus Johis Vankelly, A. 1441; Obitus Johis Derby de London, 1479; Obitus Johne Derby de Rading A. 1460; Obitus Johis Derby Aldermáni A. 1481; Obitus Will. Derby de Rading A. 1437; Obitus Radulphi Silkstone A. 1434; Obitus Elie Derby 1455; Nativitas Elysabethe Odyham A. 1498; and numerous similar entries. Prefixed are some diagrams, circles of Winds, etc. with explanations in English, in two places of which the Anglo-Saxon letter *thorn* is used for the *th*. These preliminary pieces were added in 1431, as appears by the date attached to the diagram for finding the Dominical Letter. At the end is a Modus Confitendi, followed by various Benedictiones, and an Inventory (in English) of Church furniture, commencing "*Furst a masse book.*" This is preceded by a curious list of battles that had taken place in the Wars of the Roses between 1450 and 1471.

- 44 HORE BEATE MARIE VGINIS secundum consuetudinem Anglie, cum Officiis variis, etc. sm. 4to. **beautiful illuminated MS., with 37 superb Borders and Miniatures**, *the borders exhibiting flowers, fruits, animals, grotesque and human figures, painted on a ground of pale gold, bound in old calf, £50.*

About A.D. 1440

A most unusual and magnificent example of English Art. Amongst the miniatures borders four are especially remarkable. The first represents an English landscape; a knight and a monk, both on horseback, are just entering into a greenwood, and the former points to a monumental crucifix with side figures erected just at the outskirts of the thicket on their left. [This monument may have been actually existent at the time]. Another represents the Death of Mary Magdalen in the solitude, with angels bearing her soul to heaven. Another is a hunting scene: deer started, the huntsman on foot blowing his horn, a knight on horseback about to follow, and a couple of lovers seated in the shade. The last shows in the middle two lovers speaking together, while Death as a skeleton bearing a coffin on his shoulder and brandishing his dart, rushes on them from behind. At the foot Death lies in the coffin, with his hand stretched out touching a scroll.

Becket's name is obliterated in the calendar, and defaced in the rubric of the Commemoration Service, but the prayers are uninjured, except that the end is cut away. There are three or four other leaves cut out in the volume also.

Flemish.

- 45 **HORÆ B. V. M.** sm. 4to. illuminated **MS.** on 186 leaves of fine Vellum, in fine and perfect condition, with eleven **Miniatures** by a Flemish artist, innumerable initial letters in gold and colours, and nearly every page illuminated with delicately drawn scroll ornaments down the margin, in an ancient olive morocco binding, with a cipher composed of a triangle and 3 circles interlaced, £36. cir. A.D. 1450

A favourable specimen of Flemish art, glowing perhaps too vividly with gold and bright colours, but exhibiting considerable skill in the drawing of figures and the disposition of draperies.

The Calendar and the headings are in rude French. The topographical origin of the volume is ascertained by the language, and by the names of S. Walri, April 1 [Walericus, or St. Valery of Ponthieu]; S. Ghullain [Guislain of Hainault]; and S. Piat [of Tournay]. Besides these, there are SS. Omer, Aubin, Bertin, Lambert, Ofran [Wulfran], Quentin. We find such curious spellings as Magriete for Marguerite, and Bietremien for Barthélemi.

- 46 **HEURES GOTIQUES**, sm. 4to. illuminated **Manuscript** on Vellum, 160 leaves, with seven large and several small **Miniatures**, a profusion of capital letters, and every page illuminated with borders painted in gold and colours, bound in red morocco, gilt edges, by Pasdeloup, £28. ? Tournay, about 1450-60

The Calendar and the Rubrics are in Walloonish French, but there are no French prayers in the volume. The MS. has been in the hands of several noble possessors since the year 1577, when it belonged to the Saingénois family. The notes of various owners are found on the fly-leaves.

The prominence assigned to St. Piat in the Calendar and Litany enables us to refer the MS. to Tournay or its vicinity. It was written after the canonisation of Bernardin of Sienna.

- 47 **HORÆ B. V. M.**, sm. 4to. illuminated **Manuscript** on Vellum, with Calendar and Rubrics in French, written on 109 leaves ($7\frac{1}{8}$ by $5\frac{1}{4}$ inches), finely decorated with numerous Capitals and 17 beautiful **Miniatures** (13 large and 4 small) in very elegant BORDERS (composed of Flowers, Birds, Insects, Architecture, Angels and Nondescripts), having in the fourth an Angel bearing a shield, azure, in which are the initials L G interlaced or. Four of the other Borders represent Peasants dancing, a Dragon pursuing Children, Boys playing with a Sphinx, and Death slaying a Sleeper. In beautiful condition, calf, £26. 5s

Probably written in French Flanders, about A.D. 1500

The last miniature in this volume, printed at the head of the "Oroison a nre Seigneur," and representing Christ enthroned, before whom a Lady is kneel-

ing, evidently contains a portrait in the latter figure. Wearing a black hood which sets off the bright fairness of her face, with a golden rosary hanging from her clasped fingers, and a large Prayer-book under her arm, she makes a most characteristic picture.

French.

- 48 HORÆ B. V. M. (secundum usum Gallicanum,) 12mo. **illuminated MS. on vellum, with 20 exquisite Miniatures, elegant borders of the ivy-leaf pattern, on some of which appear grotesque figures, old calf, in a morocco case, £40.** (? Soissons, circ. 1370)

This little Manuscript, wanting a couple of leaves as it does, stands in artistic value above most accessible examples of the kind. It is less showy and brilliant, but superior in real merit to even the costliest articles that are usually met with. For grace of design and natural truth, we might especially instance the picture in which the Virgin in bed is giving suck to the new-born Christ; the Adoration of the three Kings; the presentation of the child at the altar; the scene of the Massacre of Innocents in which a mother, fallen upon her knee, tries to save her bleeding infant from the soldier who clutches her by the arm and is about to strike a second time, while Herod is seen, with outstretched hand, bidding the warrior to slay; and an admirably grouped picture shewing the Betrayal of Christ.

The book itself has further interest as belonging to an unusual and local type of the Livres d'Heures. Two entries in the Calendar;—"Sanctus Marcus de Suesione," on the 7 October, and "Sanctus Germanus de Pratis," on the 27 May, are not found in this form in any other Book of Hours, from which I would attribute the execution of the volume either to Paris, or more probably to Soissons. In the border of the miniature of the Annunciation there is a kneeling figure, with an escutcheon, which may be described as *de gueules à la bande d'or; en chef, une merlette*. The house of Du Deffand in Nivernois had a similar coat of arms, at least for the design but the colours differed: the shield being *argent*, the band and merlette, *sable*.

- 49 HORÆ B. V. M. (secundum consuetudinem Armoricæ), sm. 8vo. **fine illuminated MS. on vellum, with 13 Miniatures, on gold and diapered grounds, ivy-leaf borders, and hundreds of gilt and painted letters, bound in calf, with silver clasp, in beautiful preservation, £30.**

Brittany, about A.D. 1380-90

The names of St. Yves, St. Tudgual and St. Corentin, are sufficient to mark this book as having been illuminated in Brittany, perhaps in Rennes. Besides the entry in gold letters in the Calendar, of St. Yves' name, and its appearance also in the Litany, there is a special service for his day in the *Proprium Sanctorum*. He is remarkable as the only lawyer who was ever made a saint. He died in 1303, and was canonized in 1347.

The Calendar, rubrics, and some of the prayers are in French.

- 50 HORÆ BEATÆ MARIÆ VIRGINIS, 12mo. **beautiful illuminated MS. on Vellum, with slender ivy-leaf borders and 17 Miniatures in the style called Camaieu-gris, the figures painted and shaded in grisaille on coloured backgrounds, by which a striking and remarkable effect is produced, bound in ancient**

morocco, rebacked, the sides covered with gold tooling, in which appear the limacon, the pot-au-feu, and the monograms, PP, BB, DD, and MM, each encircled by S fermé, £80. (? Meaux, about 1390)

The last twenty-five leaves are entirely in French, in a style of language which offers more than the usual crop of linguistic peculiarities—many of them to be explained not merely by the age of the MS., but by reference to some singular dialectal forms. There is a leaf missing near the end, but it cannot have borne any illumination.

The entry in the Calendar in golden letters, and in the Litany, of the name of Saintin, Bishop of Meaux, points out the diocese in which the MS. was executed. The miniatures are remarkable for their artistic beauty.

- 51 **HORÆ BEATÆ MARIE VIRGINIS, cum Calendario, sm. 8vo. illuminated Manuscript on vellum, written on 235 pages, (7 by $4\frac{3}{4}$ inches,) by a French Scribe, and decorated with 19 INITIALS, numerous CAPITALS, 9 Miniatures on diapered grounds and ivy-leaf BORDERS richly illuminated in gold and colours, purple velvet, gilt edges, £36. (? Paris, about A.D. 1400)**

The Calendar, the "Quinze Joyes de Nostre Dame," and "les Cinq Requestes de Nostre Seigneur," are in French. The MS. is not one of those showy pieces of work which dazzle with gold and decoration; but is an elegant specimen of pure French work, chaste in style, and sober though tasteful in its ornament and general character. From the fulness of the Calendar, which comprises numerous saints venerated all across the north of France from Brittany to Flanders, we may conjecture that this MS. was executed in Paris.

- 52 **HORÆ BEATÆ MARIE VIRGINIS cum Calendario, sm. 8vo. illuminated Manuscript on Vellum, with the Calendar, rubrics, and several prayers and hymns in French, numerous CAPITAL LETTERS, BORDERS, and 15 fine Miniatures, finely illuminated in gold and colours, black morocco, gilt edges, £32. (? Sens, about 1400)**

Attributed to Sens because of the prominence given to St. Lupus' feast. His name appears in the Calendar in gold letters, and amongst the special services the offices for his day are given. Some of the miniatures are remarkably beautiful, and the chequered backgrounds are exquisitely finished. Two of the miniatures contain the portrait of a lady. Beyond the usual prayers, several pages at the end are given to Hymns to the Virgin and the Trinity in French rhyme.

- 53 **OFFICE DE NOTRE DAME, en Latin, avec Calendrier, smallest 4to. illuminated Manuscript on Vellum, written by a French Scribe on 147 leaves, (7 by 4 inches) and ornamented with 11 beautiful Miniatures within elegant ivy-leaf borders, silk linings, gilt edges, by Derome, in case, £45. (? Rheims, about 1410)**

By the binder this MS. was lettered as of the tenth century, but the error is obvious. Some of the miniatures have diaper-work backgrounds, others burnished

gold and silver. The latter are very remarkable and unusual. The faces are finished with great care and delicacy ; and altogether in the pure taste of its border-ornamentation, and the masterly execution of the paintings, this MS. is one of the best examples of the Parisian school that I possess. The *Quinze Joves* and *Cinq Requestes* are as usual in French ; and there are besides several prayers in the same language, and French Hymns which give quite a special character to the volume. As a specimen of the Hymns to the Virgin, the first few lines are here given :—

Royne du ciel glorieuse
Fille et mere de dien precieuse
Je vien a toy mercy crier
Car tu yes la plus eueuse
Que nulz euers puisse requerir, &c.

The names of the Abbot Basolus and the Archbishop Thierry, of Rheims, fix the locality to which the MS. must be assigned.

- 54 *HORÆ BEATÆ MARÆ VIRGINIS*, secundum Usum Romanum, cum Calendario, sm. 8vo. **illuminated Manuscript on Vellum**, written by a French Scribe on 196 leaves (6 by $4\frac{1}{2}$ inches) and decorated with 5 large and 12 small **Miniatures**, 30 fine Borders, 25 Initials, and numerous Capitals, richly illuminated in gold and colours, blue velvet, gilt edges, £20. (*? Limoges, about 1420*)

The Calendar is very bare ; but the Litany includes with many other saints, the name of St. Arigius, Abbot of St. Yrieix near Limoges ; which is not found in any other Book of Hours in the pre-ent collection, and therefore is of value as indicating the region in which the MS. was executed. The borders exhibit the elegant pattern of flowers and leaves, in which blue relieved with white is a distinguishing colour, usually met with in English MSS. of the time.

- 55 *HORÆ BEATÆ MARÆ VIRGINIS*, cum Calendario, sm. 4to. **illuminated Manuscript on Vellum**, written on 198 leaves, (6 $\frac{2}{3}$ by 5 inches), and ornamented in a very unusual style, the Calendar with 24 curious pen and ink sketches and the Services with 12 **Miniatures in Grisaille**, heightened in gold and colours, each page being resplendent with gold ivy-leaf borders, capitals and terminals richly illuminated in gold and colours, russia, gilt edges, £50. *about A.D. 1420*

A fine Specimen of early Art in France, with Calendar, Rubrics and several of the Prayers in French. The decoration of the Calendar, the general taste of the book, is different to any other Book of Hours in the present collection, and is certainly the work of no ordinary artist.

- 56 *MISSALE AD USUM ECCLESİÆ LINGONENSIS*, sm. folio, **illuminated Manuscript on Vellum**, with numerous capitals, and 15 **Miniatures**, executed in gold and colours, old French blue morocco, gilt edges, £36. *Langres, about A.D. 1440*

Apparently executed at Langres, to judge from the special commemoration of St. Dizier or Desiderius, Bishop of Langres.

- 57 **BREVIARIUM ROMANUM**, stout sm. 4to. *richly illuminated Manuscript on Vellum, with 42 large Miniatures, and numberless illuminated borders and initial letters, bound in russia, £40. ? Bourges, about 1440*

This is in perfect preservation, and dazzling with illumination of that broad kind which we expect to find in the books produced in Northern France. The name of St. Guillelmus in the Litany, given after that of St. Louis, seems however to shew that the MS. was executed in Berry. The escutcheon of the noble family for which it was done, is painted on the first leaf, dimidiated gold and ermine with a shield gold and azure surrounded by four merlets on the gold field; a spearhead, azure, bloody at the point, on the field of ermine; the escutcheon surmounted by a sun. Some grotesque fancies are seen in the illuminations, such as a Confessor chaining up the fiend, a monkey about to fight a duel with a devil, and evidently confounded by the likeness to himself of his antagonist.

- 58 **HORÆ BEATÆ MARIÆ VIRGINIS IN USUM ROMANUM**, cum Calendario, sm. 8vo. *illuminated Manuscript on Vellum, beautifully written on 140 leaves, (6½ by 4½ inches) and ornamented with 4 Miniatures, exquisitely executed in Grisaille, heightened with gold, 4 floreated BORDERS and 12 INITIALS finely illuminated in gold and colours, vellum, £30.*

? Lisieux, about 1440

A most excellent example of this rare and elegant style of miniature painting. There is not a large amount of it, but what there is of singular charm. The borders and initials are excellent, but the grisaille work is of finished and unsurpassable beauty.

The names of SS. Tudgual, Ives, Sampson, Brioux, Corentin, point to a Breton origin. The special description, however, of the first as Bishop of Lisieux, may be taken as an argument that the MS. was executed there. Besides this, an entry in the calendar of "S. Michael de Monte Gargo." gives an additional testimony for Normandy.

- 59 **HORÆ B. V. M.** sm. 4to. *EXQUISITE Manuscript upon Vellum, illuminated for a member of the house of Maugiron in Dauphiné, with 12 beautiful Miniatures size of full page, within elaborate borders of flowers, and a profusion of initials, all of the finest painting in gold and colours by a French artist, in a high state of preservation, the coats of arms of the Maugiron and Boissat families in Dauphiné painted in the borders of the miniature representing "Maria kneeling before the Saviour," old English blue morocco, gilt borders and ornaments on the sides, gilt edges, lettered on the back in English "MASS BOOK," from the Library of the Marquis of Hastings, £80. ? Vienne, about A. D. 1450*

The Calendar and some of the Rubrics are in French.

- 60 **HORÆ B. V. M.**, sm. 4to. *a richly illuminated Manuscript on Vellum with the Calendar and headings in*

French, 10 large Miniatures painted on the favourite chequer-pattern background of gold and colours, EVERY PAGE EMBELLISHED WITH A BORDER of flowers and gold, smooth blue morocco, gilt edges, lettered on the back, "Missale," £21.

About A.D. 1450

Written somewhere in the East or North-east of France.

- 61 HORÆ BEATÆ MARIE VIRGINIS, sm. 4to. **beautiful Manuscript on Vellum**, 46 large and small **Miniatures**, most of them painted on a ground of the chess-board pattern, every page decorated with a border, in remarkably fine preservation, being as brilliant and clear throughout as though written yesterday, bound in velvet, and enclosed in a black morocco case, £120.

? Troyes, about 1450

The Calendar, the Fifteen joys, and the Seven Supplications, are in French. The first page has an armorial emblazonment, bearing two shields, one of them gules with two stars or, and a crescent argent, the other being the same dimidiated, the new half azure with a cock or. On the helmet above is written the name *Guillermus*. There are several memoranda on the fly-leaves concerning members of the Lignage and Chatillon families during the seventeenth century from its very commencement. On the last page appears the following note :— "Le 31 Janv. 1727, Monsieur de Corvisier m'a donné ce livre à condition qu'il luy sera rendu après ma mort ce que j'ordonne estre exécuté. Marie Madeleine Morel."

- 62 HORÆ BEATÆ MARIE VIRGINIS, secundum Usus Curie Romane Ecclesie, cum Calendario, sm. 8vo. **illuminated Manuscript on Vellum**, with floreated borders, initial and capital letters, finely illuminated in gold and colours, and richly ornamented with 24 **Miniatures** (14 large and 10 small) in **Grisaille**, heightened with colours and gold, green velvet, gilt edges, £25.

About 1460

Written probably in Eastern France, after the year 1444, when St. Bernardine of Sienna died. His name appears in the Litany next after that of St. Louis.

- 63 HORÆ BEATÆ MARIE VIRGINIS, cum Calendario, 8vo. **BEAUTIFUL MANUSCRIPT ON Vellum**, ornamented with richly designed BORDERS, INITIAL LETTERS, CAPITALS, 17 **Miniatures** (seven of which are very large), and the Signs of the Zodiac for the Calendar, all exquisitely illuminated in gold and colours, red morocco extra, gilt edges, £42. *Chartres, about 1460*

This MS. which may rank as one of the best productions of French art, was executed in the diocese of Chartres, probably during the first half or towards the middle of the fifteenth century. The locality of its origin is indicated by the names in the Calendar of SS. Chéron, Aignan, Lubin, Soulenne, and others, but

especially by the entry, opposite 17th of October, of "la dedicacion nostre dame de Chrs." The Calendar is in French, but there are no French prayers in the text.

The larger miniatures which occupy entire pages, painted with heavy borders to resemble the frames of pictures, are exquisitely finished and shaded. Most of them are done in that beautiful Camaieu style, in which brown or blue shading and gold lights form the principal feature. The subjects which are best treated, are, Christ in the Manger, the Angel summoning the three Shepherds from prayer, the Assumption of the Virgin, and Bathsheba in her Bath.

- 64 **DIURNA OFFICIA ECCLESIAE ROMANÆ**, cum Calendario, 16mo. **illuminated MS. on Vellum**, *elegantly written in a minute Roman character, with 40 beautiful Miniatures, 12 of them being full-page size, the others small, but painted with equal care, bound in old French calf, with the arms of the celebrated Cardinal de Bérulle, £40. ? Paris, about 1530*

An exquisite specimen of Renaissance Illumination, executed, as we may conjecture from the commemoration-services and miniatures of St. Roch, St. Denys, and St. Genevieve, in Paris. It has been described as the Offices of Cardinal de Bérulle, but the little volume was certainly written before his time. Its present binding, which bears his arms, is not older than 1750; but there can be little reason to deny that the book had been in his possession, and preserved in his family until it needed rebinding. A few of the rubrics are in French.

Italian.

- 65 **MOROSINI MISSAL. ORDO MISSALIS SECUNDUM CONSUECUDINEM ROMANÆ CURIAE**, cum Calendario, sm. 4to. **Sumptuous Manuscript on Vellum, illuminated by an Italian Miniature on 291 leaves (8½ by 6 inches) and decorated with 5 Miniatures, with elegant BORDERS; and 19 INITIALS with Part Borders, richly illuminated in gold and colours, besides several hundred Capitals, alternately in gold and colours, morocco super extra, gilt edges, blind tooled in the old style by Hayday, £75. ? Rome, about A.D. 1420**

This beautiful Manuscript appears to have been executed for Cardinal Pietro Morosini (who died in 1424) as there is a cypher (an interlaced P.M.) with Cardinal's Hat, painted in the first beautiful border, and no other Cardinal of the Century bore the same initials. The full-page paintings of the Crucifixion, the Service of the Mass, and the Penitence of David, are examples of Italian art of the best kind.

- 66 **HORÆ B. V. M.**, 16mo. **beautiful illuminated MS. on Vellum, with 14 finely executed Miniatures, full page size, besides smaller ones, and elegant borders, by an ITALIAN artist, bound in red velvet, and enclosed in an olive morocco case, by Bedford, £30.**

? Milan, about 1440

St. Bernardin does not appear, either in the Calendar or the Litany. The

name of St. Ambrose is written in gold in the Calendar. This is a charming little MS. ; the miniatures, which retain the freshness and brightness of their colouring, being remarkably pretty and elegant.

- 67 OFFICIUM BEATÆ MARIÆ VIRGINIS secundum Usus Curiae Romanæ Ecclesiæ, cum Calendario, 16mo. **MANUSCRIPT ON VELLUM** (*the Rubrics and a few prayers in Italian*), with BORDERS, CAPITALS, and 28 elegant MINIATURES, richly illuminated in gold and colours by an ITALIAN MINIATORE, purple velvet, gilt edges, £25. ? Florence, about 1450

The beautiful miniature prefixed to the Burial Service represents the entombment of the Three Holy Kings at Cologne, by Frederick Barbarossa. The foremost of the crowned figures wears a red beard, and seems to be addressing a cleric who may represent the Archbishop Reinhold to whom the Emperor transferred the relics. The Rhine, with hills and castles on its bank, is in the background. The date may be conjectured from the entry of St. Bernardin of Siena, who died in 1444. The office of Saint Ludovicus, Bishop of Toulouse, but buried at Marseilles, is in the *Proprium Sanctorum* ; which might be an argument for the Neapolitan origin of the MS., that Saint being claimed by Naples as well as Provence. There is an escutcheon on one of the leaves : a shield parted in half, the right *gules*, with three bars *argent*, the left *gules*, two pales *argent*.

- 68 OFFICIUM BEATÆ MARIÆ VIRGINIS secundum Curiam Romanam, cum Calendario, 16mo. **illuminated Manuscript on Vellum**, by an Italian Scribe, ornamented with 16 exquisite Miniatures and borders of great beauty by an artist of the School of Padua, green morocco, joints, gilt gauffré edges, £50.

? Padua, about 1480

A very beautiful example of Italian art, worthy of being attributed to the hand of a great master. The first page of text, representing the Adoration of the Magi, is a fine picture surrounded by an architectural border, in which gems, medallions, and other ornaments are set ; the other miniatures are figures of Saints executed with marvellous skill. The faces of St. Jerome and King David are masterpieces of portraiture and expression.

- 69 HORÆ BEATÆ MARIÆ VIRGINIS secundum consuetudinem Romanæ Curiae, cum Calendario. 16mo. **illuminated Manuscript on Vellum**, with 15 fine Miniatures and Borders, illuminated in gold and colours, blue morocco, joints, silk linings, gilt edges, by Chilliât, £25. About A.D. 1480

This was considered by Sir W. Tite to be one of the chief gems of his collection. The richness and harmony of the colouring are very attractive. Amongst the miniatures is a picture of St. Roch pointing to the spot on his thigh, the mark of the plague against which he was always invoked as protector.

- 70 OFFICIUM BEATÆ VIRGINIS MARIÆ secundum Consuetudinem Curiae Romanæ, 16mo. **illuminated Manuscript on Vellum**, beautifully written by a

Florentine Scribe, several pages written in gold on crimson and blue grounds, illuminated capitals, borders, and 11 superb Miniatures, CHEFS-D'ŒUVRE of their kind, and evidently done by a master hand, bound in blue velvet, gilt edges, from Sir Thomas Gage's library, £100. ? Florence, about 1490-1500

One of the most exquisite productions of the best period of Italian Art. Amongst illuminated Missals and Books of Hours, this little gem of Italian art must take the very highest rank. Such an example is not easily met with. Some of the pages are written in letters of gold upon a rich lustrous crimson ground; and amongst the border ornaments there are portraits and white busts that seem to be executed after ancient Roman sculptures of the Emperors. This volume is a marvellous specimen of what could be accomplished for the pleasure of some wealthy Prince in the early days of the Renaissance, when everything that genius could devise was lavished to adorn the luxuries of the great. An escutcheon painted at foot of the first two miniatures is as follows: or, with a voided bend, counter-embattled, azure, a star of the same in chief and point.

- 71 PSALMORUM LIBER secundum Usus Monachorum Sancti Michaelis Montis Oliveti Ordinis S. Benedicti, sm. 4to. **illuminated Manuscript on Vellum**, by an Italian Scribe, with over 30 delicious **Borders and Miniatures**, and numerous initial letters, finely illuminated in gold and colours, from the Duke of Roxburghe's library, in an olive morocco case, £300.

Val d'Acona, near Siena, about 1490

A chef-d'œuvre of the most exquisite beauty. The finest specimens of French execution are not worthy to take a place even far beneath it; and indeed the Italian schools have produced few works of art to rival this MS. In each of the miniatures there is a background, in which the glorious beauty of the Italian sky and landscape is vividly empictured. The figures are small but marvellously fine in drawing, colouring, and perspective; the decorative borders are at once rich and pure in taste; and the *tout ensemble* forces even upon the dullest capacity a recognition that work like this could only have been executed by a master-hand, in the very home of Art.

The MS. was probably painted and written for a chief of the order, who may be traced by means of the heralitic emblems that occur in the borders. These are: azure, a chevronel between three fleurs de lis, or; and a shield azure with a bend, gules, charged with three letters d, or.

- 72 PSALTERIUM DAVIDIS CUM HYMNIS VARIIS (cviii) thick small 4to. **beautiful Manuscript on Vellum**, by an ITALIAN SCRIBE, richly illuminated in gold and colours, the reverse of the first leaf exhibiting the intitulation: Incipit Liber Psalmorum, &c. in letters of gold on an azure ground, above and beneath which are winged boys supporting escutcheons, surrounded by laurel wreaths, on which are depicted armorial bearings very similar to those of the MEDICI family (9 Torteaux) The Psalms commence on the next page in letters of

gold, also on an azure ground, beneath a Miniature of David kneeling in a rich landscape, and playing on a Psalter, his gaze fixed on the clouds in which appears the Almighty bearing a cross with Christ crucified. The elegant border of this page is composed of exceedingly rich ITALIAN ARABESQUES of gold and colours, in which the armorial bearings are also repeated. In this border are also exhibited **8 fine Miniatures** (the Annunciation, 5 small half-lengths of figures of the Prophets, each holding a scroll with a prophecy concerning Christ; Joseph and Mary kneeling with the infant Jesus, and a very elaborate painting of the Day of Judgment). The margins of these pages in letters of gold are painted green, and ornamented with burning branches in gold and red.

The Psalms are divided into 7 Nocturns, at the commencement of each having an elegant border formed of flowers, birds, infants, and golden studs. The volume is further decorated with innumerable capitals alternately in gold and colour. The numerous large initials are also in gold ornamented with burning branches, which no doubt formed the device of the owner.

Old French blue morocco, gilt edges, the back full gilt and ornamented with armorial bearings (a fox passant, a French regal crown between 2 mullets in chief), in an olive morocco case, £275. About A.D. 1500

Attributed by a competent authority to Sinibaldo of Perugia (a scholar of Pietro Perugino) who was painting at Gubbio near Urbino towards the year 1520.

Spanish.

- 73 OFFICIUM BEATÆ Mariæ Virginis secundum Curiam Romanam, cum Calendario, sm. 8vo. **Illuminated Manuscript on Vellum**, written on 205 leaves (6 by 4½ inches) by a Catalan Scribe, and decorated with **9 splendidly coloured Miniatures** within elegant floreated **BORDERS** (one unfinished having merely the outline sketched and the border line gilt), several delicately pencilled **BORDERS** displaying *Quadrupeds, Birds and Insects exquisitely delineated*, and numerous **INITIAL LETTERS**, all beautifully illuminated in gold and colours, red

morocco extra, broad borders of gold, gilt edges, £85.

? Barcelona, about A.D. 1460-70

The rarity of works exhibiting Spanish Art in Illumination is too well known to require any comment. The Catalan inscriptions, "Diu se lo dimarts sanct, (It is said on Shrove Tuesday,) on fol. 169, "Dimecres sant," (Ash-Wednesday) on fol. 182, and Divendres sant (Good Friday) on fol. 195, are convincing proofs of this Manuscript having been executed in Spain. Three of the Miniatures, the Adoration of the Three Kings (one painted as a Negro with gold earrings) opposite folio 41, the Madonna and Child opposite folio 61, and the Death of the Three Horsemen whilst flying the Falcon, opposite folio 111, are remarkable for the artistic handling of the subjects.

The entry of St. Bernardin in the Calendar shows that the book is not earlier than the middle of the fifteenth century. The festival and the translation of St. Eulalia, patron saint of Barcelona, are both given in red letters in the Calendar, and the name of the city mentioned in each instance, from which we may confidently assign the MS. to the capital of Catalonia. The other Spanish Saint Eulalia, she of Merida, is entered on the 12th December in the ordinary black letter.

Fifteenth Century.

- 74 GOWER (John) CONFESSIO AMANTIS, IN ENGLYSSHE VERSE, folio, MANUSCRIPT ON VELLUM, *in double columns on 179 leaves (14 by 8½ inches) ORNAMENTED WITH A Miniature and several Initials, IN FLORENTINE BORDERS, illuminated in gold and colours, calf, gilt edges, from the libraries successively of John Earl of Loudon and the Marquis of Hastings, £275.*

about A.D. 1400

A SPLENDID OLD ENGLISH MANUSCRIPT, ON VELLUM, OF THE END OF THE XIVTH CENTURY, presenting an extremely valuable text of the Poet who ranks next in importance to Chaucer in early English Literature. Chaucer, although he died before Gower, was younger than the latter, and is sometimes called his disciple. The present MS. contains the earlier recension of the work, dedicated to Richard the Second, and comprises the complimentary verses concerning Chaucer, which for some reason were omitted in the second issue, dedicated to Henry of Lancaster, when Gower desired to cancel his former loyal verses on King Richard.

Dr. Pauli has given a good edition of the work, professing to include the additions or alterations of each recension, but either his materials were defective, or for some other cause, he has left much undone. For example, the following characteristic verses on Richard, which occur within the last 150 lines of the poem ought not to have been omitted:—

Upon my bare knees I preie
That He my worthie king conveie
Richard by name the secourde
In whom hath ever yit be founde
Justice medled with pite
Largesse forth with charite
In his persone it may be schewed
What is a king to be wel thewed
Touching of pite namely
For he yit never dupitously
Agein the lieges of his lond
Ffor no defeaute which he fond

Thurgh crualte vengeance soughte
 And though the worldes chaunce in broughte
 Of infortune gret debat
 Yit was he nought infortunat
 Ffor he which the fortune ladde
 The hihe God him overspradde
 Of his justice and kept him so
 That his astat stood evermo Sauſ, &c.

The above MS. in common with most of the early and valuable texts wants five or six leaves at the beginning. It has a very finely executed miniature of the Confessor and the Lover at the head of the passage commencing,—

This worpi preest þis hooly man
 To me spekende þus began.

The forms þ for th, and ȝ for gh or y, are almost invariably used throughout the poem. The MS. is of a very early date, probably written during the author's life-time.

- 75 CLIMACO. Incomincia el prolago del frate che volga-
 reço questo libro decto CRIMACO (Santa Scala del
 Paradiso), 4to. **fine MS. on Vellum, with a Portrait,**
 390 pp. bound in green morocco extra, gilt edges, by
 BEDFORD, £25. ? Florence, about 1400

The first page of the text is adorned with a magnificent initial letter, and a graceful border which contains Miniatures. One of these, intended no doubt for a portrait of the author (and probably, from its characteristic expression, a real likeness of some one), and enclosed in the initial, is very large and fine; it is in itself an artistic masterpiece, and would do credit to any of the great Italian painters. Italian MSS. of this work are rare, and in request because of the faulty state of the printed editions, regarding which Count Mortara, in the Catalogue of Italian MSS. in the Bodleian, observes: "Stimiamo che sieno tutte pessime; onde volendosi egli citare, *converrà far uso di testi a penna.*" The Italian translation was made about the year 1300, the book having been always a popular one in all languages. It is a mystico-moral treatise, exhibiting the gradual steps to be taken up the "Ladder to Heaven." St. John of Sinai, its author, died about A.D. 580.

- 76 BOETHIUS DE CONSOLATIONE PHILOSOPHÆ, sm. folio,
Illuminated Manuscript on Vellum, of Italian
workmanship, with painted border of figures round the
opening page, the first initial and four others adorned
with figures of the author, etc. calf gilt, £7. 10s
 circ. 1400-1410

A comparison of this text with the Leyden edition of 1771 and the *variorum* notæ shows that a collation of the present MS. would be necessary for a future edition of Boethius. It confirms some conjectural emendations and rectifies many readings; so that, although the scribe was evidently quite ignorant of Greek, his efforts to transfer the quotations to his own copy being wholly failures, yet he had before him a good original. Some peculiarities of the orthography are—the rejection of doubled consonants, as in modern Spanish; the occasional use of *s* for *x*; the spelling of *faties* for *facies*, of *amonitione* for *admonitione*.

- 77 CHRONICLES of ENGLONDE, sm. folio, *English*
MS. on Vellum, without the opening leaves, but begin-
ning with the reign of Knoght (Canute) and Edmond
Irensyde, and proceeding to the fifth year of the reign of

Henry IV (1404), bound in half morocco, £20.

written about 1420

This is the celebrated Chronicle of Brute, which Caxton printed in 1480, and corresponds with tolerable accuracy to the printed edition, except of course in the orthography and occasional turns of phrase which Caxton modernized in his book. There are few copies of the MS. now in existence, especially on vellum, and so far as they seem to be known, most of them are locked up in public libraries.

- 78 BIBEL IN NEDERDUYTSCHE, stout folio, MANUSCRIPT ON VELLUM AND PAPER, *written on 436 leaves (11½ by 8 inches), with painted Capitals, and ornamented with 13 bordered Initials, several of which are heightened with gold and colours, oak boards covered in stamped leather, with clasps, £16.* A.D. 1412

Preface on Study of the Sacred Scriptures, followed by the text in Flemish, alternating in sections with a commentary extracted from the History of Peter Comestor.

Fol. 3. The writing was commenced on 25th May.

Fol. 354. Completed as far as the end of the 2nd book of Kings on 13th December, 1412, by a member of the Cloistered Convent of the Third Order of St. Francis at Lierre, near Mechlin (Malines). It is thence continued in another handwriting to the end of the fourth book of Kings.

It is a circumstance of rare and remarkable occurrence to come across a literal translation of the Bible into any vernacular tongue at so early a date as the above. It is true that the complete Wicliffite Bible was in existence in English about the same time, and that literal translations had been attempted and partly executed in France and Germany; but MSS. of those versions are hardly accessible now but in the great collections. (See No. 38.)

- 79 OROSII HISTORIARUM adversus Paganos Libri VII. sm. folio, *fine Manuscript on Vellum, first page richly illuminated in gold and colours, morocco, super extra, joints, gilt edges, by C. Smith; from Mr. Hanrott's library, £10. 10s*

Scriptus per Johanninum de Squassis sub Anno Domini MCCCCXXX (1430)

On the fly-leaf Mr. Hanrott has written: "This is a valuable MS.; the text far superior to that of any of the printed editions, except the first, with which it nearly agrees."

- 80 METRICAL CHRONICLE of England, from William the Conqueror to Henry VI, ROLLED MANUSCRIPT ON VELLUM, £7. 7s *cir. 1430*

A similar Chronicle (but varying in many particulars) was printed by Hearne in the Appendix to his Robert of Gloucester, where it is entitled "A Petegrus from William Conquerour, of the Crowne of Engelande, lynnyally descending unto Kyng Henry VI."

The rhymers ends with a prayer for King Henry VI.'s reign, evidently written about the time of the strife with Jeanne d'Arc; and a few lines are added in prose, showing the King's title to the French crown.

- 81 **The Boke of the Sege of Troy**, COMPILED BY DAUN JOHN LYDGATE, MONKE OF BERY ATTE EXCITACIOUN AND STERYNG OF THE MOOST WORTHY AND MYGHTY PRYNCE KYNG HENRY THE FYFTH, royal folio, magnificent Manuscript on Vellum, executed by Lydgate himself, and formerly considered to be the presentation copy to the King, illuminated with 70 LARGE MINIATURES (including portraits of Lydgate and the King), borders, and other decorations

The finest illuminated MS. of its kind, age, and size, in existence, bound in purple velvet with clasp, by Lewis, in imitation of the original binding as depicted in the first Miniature, £1720.

Illuminated probably for Sir W. Carrant, of Toomer in Somerset, about A.D. 1425

There is no other such MS. of Lydgate's Troy in existence, nor perhaps of any similar English work, whether in the great national collection at the British Museum or in any private library. It is perfect and splendid throughout, a circumstance which is really astonishing when we compare it with other illuminated works of the same date. The royal magnificence of its decorations, and an instance in which an alteration has been made in the language and the rhyme, seem sufficiently to prove that Lydgate himself was the scribe, and that it was executed for some very eminent personage. A coat of arms at the end, painted by the illuminator of the book, shows that it was done for Sir William Carrant, or Carent, the chief of a family of distinction (original from Monmouthshire) that had large estates and influence in Somerset, Wilts, and Dorsetshire. It may have been on the marriage of his son with the sister of the first Lord Stourton, that Lydgate was employed to write and illuminate a copy similar to that which he had presented to King Henry V. The MS. afterwards came into the possession of "Hugh Morgan of Monmouth in the marches of Walys," who inscribed his name on the fly-leaf, perhaps about the end of Edward IV.'s reign; and still later into the hands of the Mundy family. The memoranda made by various members of this family, extend from 1532 to 1615.

Lydgate's Siege of Troy has only been printed twice—in 1513 and 1555 (an abridged paraphrase issued in 1614 hardly needs to be taken into account), and both of these editions, which are moreover defective and incorrect, have become excessively rare. The above MS. is therefore nearly equivalent to an unpublished work by an early English poet, the disciple of Chaucer. How well he worshipped his great exemplar appears in words in divers parts of the volume; and it may be interesting to quote here some lines of his eulogy upon Chaucer, which will probably be new to most people.

" . . . it me semeth that it is no nede

Sith my maister Chauncer heraforne
In this mater bath so wel hym born
In his boke of Troylus & Criseide
Which he made longe or he deide

The hool stori Chaucer can telle.
Yf that ye liste no man best alyve
Nor the p'cesse halfe so wel deseryve

For he our englishe gilte with his sawes
 Rude & boistous firste bi olde dawes*
 That was ful fer from al perfeccyoun
 And but of lital reputacyoun
 Till that he cam and through his poetrie
 Gan oure tonge firste to magnefie
 And adorne it with his eloquence
 To whom hono' laude & reu'ence
 Through oute this londe yove† be and song
 So that the laurer of our engliash tonge
 Be to hym yove for his excellence
 Right as whilom bi ful hie sentence
 Perpetaly for a memorial
 Of Columpna bi the Cardynal
 To Patriake ffranceys yoven was ytail‡
 That the reporte never after fayle
 Nor the hono' dirked of his name
 To be registred in the house of fame
 Amonge othre in the bieste sete
 Mi meister Galfride as for chief poete
 That ever was yhit in our' langage
 The name of whom shall pallen in non' age
 But ev'ylyche withoute eclipsyng shyne
 And for my parte I wol nev' fyne§
 So as I can hym to magnyfye
 In my writyng pleynly til I dye
 And God I pray his soule brynge in joye."

And further on, near the end of the book, in mentioning the deficiencies of his work :—

My maist' Chauncer yt. fond ful many a spot
 Him list not pinche ne grucche at ev'y blot
 Ne meve him self to perturbe his reste,
 I have herde seide, but ev'more saide ye beste
 Suffryng godely of his gentellenesse
 Fful many thing embraced wt. rudenesse
 And yf I shortly him descryve
 Was never noon to this day alyve
 To rekne alle bothe yonge & olde
 That worthi was his ynkhorn for to holde.

It is amusing to note Lydgate's words after a passage concerning women, which stands thus :—

He shall them fynde stedfast as the mone
 That is in poynt to chaunge ful sone
 Yf he be yonge they caste hem in rage
 Yf he be olde they fallyth in dotage
 Wherefore my consail is to bothe two,
 Caste of the brydel & lightly let hem go
 —Thus techith Guydo, God wot, and not I,
 That hath delit to speken cursedly
 Alleway of wym'en thorough al his boke. . . .

The work is a free rendering of Guido de Columna's romance of Troy, not at all so exactly rendered as Lydgate pretends, and full of his own reflections and digressions. He completed his labour in the year 1420, dedicating it to "the noble worthi king Herry the Fifthe."

"that to me yave in commaundement
 Not yore ago in his fadirs time
 The sege of Troye in man'e to ryme."

* Days. † yove=given. ‡ Francis Petrarch, Italy. § Finish.
 3 *

The instance alluded to at the beginning of this note, of an alteration effected by the author's own hand is the following. At the end of the long passage upon Chaucer which forms the first quotation above, there were two lines which ran originally as follows :

The stori telle ; & firste how that Guydo
Spekith Troylus to.

Lydgate finding that he had forgotten "Within his boke" which ought to have stood at the beginning of the second line, thus making it too short, inserted the missing words, for the sake of avoiding an ugly encroachment on the margin, *at the end of the first line*. Then, or later, it seems as if he preferred to take the inserted words as part of the first line ; and consequently had to add something to the second line so as to keep the rhyme. This latter insertion is in lighter ink ; and the two lines now run as follows (he having forgotten to cut away the superabundance in the metre of the first) :—

The stori telle ; and firste how that Guydo within his boke
Spekith to Troylus to *hymselfe that he loke*.

THE ILLUSTRATIONS OF ENGLISH MANNERS, COSTUME, ARMOUR, AND ARCHITECTURE IN THE TIME OF HENRY V THAT ARE AFFORDED BY THE MINIATURES IN THIS GLORIOUS VOLUME HAVE NO SMALL VALUE FOR THE ANTIQUARY AND THE HISTORICAL STUDENT. WHEN ALL THESE VARIOUS MERITS ARE CONSIDERED, IT WILL BE ACKNOWLEDGED THAT THE MERE POSSESSION OF THIS ONE MANUSCRIPT WOULD RAISE THE MOST ORDINARY LIBRARY IN ENGLAND TO THE VERY HIGHEST RANK AMONG THE MUSEUMS OF THE COUNTRY.

- 82 PETRARCA, RIME (Canzonì e Sonetti), sm. 4to. VALU-
ABLE MANUSCRIPT, *on Paper, with illuminated first page*
and armorial bearing, russia extra, in case, £3. 10s

cir. 1440-50

- 83 PECKOCK (Bishop Reginald) Outdrawzt fro þe first pti
of þe . . Donet of Cristen Religioñ, **early English**
Manuscript on Vellum, finely written *about 1450*

ISIDORE. þese ben þe gaderid Coūcels of Seint Ysidre
to enforme mā how he schuld fle vicis & use v̄tuis.
Considāciōū of a mau hīsīlf, **early English Manu-**
script on Vellum ; with extracts from St. Austin and
moral sentences added in English verse at the end

about 1440

- the two books in one vol. sm. 8vo. *brown morocco, £36.*

At the end of the Isidore are found some celebrated rhymes, which stand in the present MS. thus :—

Erthe out of erthe is wondirli wrouzt,
Erthe of erthe hath gete a dignite of nouzt,
Erthe upon erthe hath sett all his thouzt,
How that erthe upon erthe mai be hiz brouzt.
Erthe upon erthe would be a king,
But how erthe schal to erthe thenkith he nothing,
Whanne that erthe biddeth erthe hise rentis hoorn bringe,
Thanne schall erthe out of erthe have a piteuous partyng,
Erthe upon erthe wynneth castels and touris,
Than seeth erthe to erthe this is al ouris.
Whanne erthe upon erthe biggid up his bouris,
Thanne schal erthe upon erthe suffer scharpe schouris,
Erthe gooth upon erthe as molde upon molde,
So gooth erthe upon erthe al glittering in gold,

Lyk as erthe unto erthe never go schuld,
 And zit schal erthe unto erthe rather than he wolde.
 —and so on through thirty-two lines more.

Pecock's curious treatise on moral and religious obligations was intended for poor people who could not buy his larger work, the *Donet*, and may therefore be rarer than the latter. He uses the word *published* quite in its modern sense, in the following sentence:—

"Zit in to the moor eese of the psone pooris in haver & in witt I have drawn this now folewyng extract or outdrawzt fro the first pti of the said *Donet*, that no psoun cristen growen into discreyoun of resou or fewe of hem after sufficient pupplishing of this book to hem schulde have any excusatiou for this that thei knowe not the lawe and service of her lord god."

- 84 RIEDEL (Anton) *the first Artist of his name*, A.D. 1450. BELIAL. Daz Puch daz da betracht ob Ihs Marien sun daz recht hab behabt da er die hell un' die tiefel hat beraubt an dem tag da er für alle menschen die mart' gelitte' hat, sin. folio, 70 *leaves, neat old German MS. on paper, with 35 large and spirited Drawings, coloured and partly illuminated with gold, stamped Dutch vellum, £105.*

Anthonius Rüttel de Pairmenchingn hoc scripsit domino suo Gabrieli Müller, hoc tempore scriptor suus, 1450

An extraordinary religious Romance, composed towards the end of the fourteenth century, in Latin, and translated afterwards into most of the European languages. The above interesting MS. seems to be the prototype of the earliest printed German version, which appeared about 1462, previously to the publication of the first Latin edition. The work has been considered by some to be the grotesque creation of a coarse mind; by some to spring from the blasphemous ideas of an impious one; and by others, to be the production of a far-seeing Reformer. However it be, the book was placed upon the Index Expurgatorius, although the author died in the enjoyment of his archiepiscopal functions.

The plot of the story is, that Belial pleads before King Solomon in an action against Christ (represented by Moses), for having by improper and illegitimate means swindled Lucifer out of certain souls, his rightful property. The two advocates are sworn *on the gospels* to speak the truth "*gerechtlich und aun gefär*;" but the champion of Heaven is inferior to his opponent in argument and ability, and even in courtesy.

A curious feature of the work is that it follows exactly the whole form of process in the Ecclesiastical Courts, from the first citation to the final Judgment on Appeal, and is at the same time the earliest known record of such proceedings.

The drawings in the second MS., thirty-five in number, are of no common order; in design and execution they recall some of the best productions of the early German artists, and entitle the name of Anton Rüttel or Kiedel to rank as first in the list of the many artists of that name.

- 85 JOHANNIS ALFONSI DE BENAVENTO *Repetitio de Potestate et Arbitrio Confessoris et de Canonibus Penitentialibus et de actibus confessoris*, small 4to. **MS. on Vellum**, *the first page decorated with an elegant border and initial letter, within which is contained a fine Miniature representing the author's presentation*

of his book, in the original boards, covered with impressed leather, £5. 5s Tejares prope Salamanticam, 1455-56

The author, a Decretorum Doctor, notices in his final inscription that he put the last touch to his work in Tejares whilst the plague was rife in Salamanca.

- 86 DANTE, LA DIVINA COMMEDIA. COMINCIA LA PRIMA PARTE DELLA CANTICA OVERO COMMEDIA CHIAMATA INFERNO DEL CHIARISSIMO POETA DANTE ALINGHIERI DI FIRENZE—Incipit primus cantus PARADISI COMEDIE DANTIS ALDEGHIERII—2 parts in 1 vol. roy. folio, FINE MANUSCRIPT of the *Divina Commedia*, containing the *Inferno* and the *Paradiso*, with the gloss or commentary called "IL FALSO BOCACCIO," finely written in a large and beautiful Gothic letter, with painted capitals, having at end the name of the scribe and date: "Scriptum per me bartolomeum filium and e ma conis de luce Sub annis d ni Mille CCCCL.VII Deo Gratias Amen," in the original oak boards, £30. A.D. 1457

This Manuscript formerly belonged to the Ricasoli family. It was more recently in the possession of the well known artist and dilettante, Baron Kirkup, who spent his life in Florence. He has inserted into the codex, a loose leaf from a Manuscript on Vellum, written about 1350, containing a portion of Canto XXIV of the *Inferno*, which MS. if still in existence, would, in the opinion of Viscount Colomb de Batines, be not only one of the oldest, but also in respect to calligraphy, one of the finest.

- 87 BIBLIA LATINA,   primo Regum libro usque ad librum Hester, cum prologis Sancti Hieronymi, large folio, a noble German MS. of 165 leaves on Vellum, with thirteen finely executed Miniatures in large initials (mostly 3½ inches square), eight of them illuminated in gold and colours, the other five beautifully drawn and shaded, without colouring, the writing large and clear in an elegant Gothic character; the beginning and end slightly damaged, whole bound morocco, blind-tooled, gilt edges, £21. cir. 1460

The uncoloured Drawings are done with so much softness, delicacy, and minuteness that they have a wonderful resemblance to engravings.

- 88 HIERONYMI (S.) EPISTOLE, sm. folio, SPLENDID ITALIAN Manuscript, in Latin, upon the PUREST Vellum, of 286 leaves, in the most elegant character, the first page encircled by a beautiful ITALIAN ARABESQUE BORDER, with a small miniature evidently by an artist of high

merit, in the finest state of preservation, bound in vellum, £8. 10s

Written by J. Grassus Carpensis, Ferrariæ, 1467

Baptista Pannetus, a Carmelite Professor of Theology, records in a note that he had purchased from the scribe this book, with a MS. of Suetonius.

ENGLAND, 1010, MS. on paper, apparently in the handwriting of Camden, containing 510 coats of Arms, neatly executed in colours, beginning with William the Conqueror and ending with two different emblazonments of James I. all the royal shields being in very large size, hf. bd. £12. (1598-1603)

A valuable MS. evidently planned and compiled as a work for use, reference, or publication, not merely as a collection of stray Coats of Arms. The arrangement is chronological, so that from reign to reign, one can see the names and escutcheons of the nobility of the time; with genealogical and other particulars added briefly in almost every instance. The body of the book was evidently compiled while Lord Burleigh was still alive, therefore in or before 1598; and the two coats of Arms for James I. were undoubtedly done in the year of his accession.

95 DODSWORTH'S COLLECTIONS, unpublished. PATENT ROLLS of Edward II., Richard I., and John,

90 VALENCIAN MISSAL: INCIPIT LIBER MISSALIS, SECUNDUM CONSUETUDINEM SEDIS VALENTIÆ, CUM CALENDARIO, large folio, SPLENDID SPANISH MANUSCRIPT ON VELLUM, *finely illuminated in gold and colours, the first page of text ornamented with an exquisite Arabesque Border, displaying the arms of the owner supported by flying Cupids, and a beautiful Miniature of the Annunciation richly painted in colours and heightened with gold.* Before the Canon of the Mass are **two large Paintings** (12 by 8 inches) of the ECCE HOMO and the CRUCIFIXION, by an EARLY SPANISH ARTIST, admirably executed in vivid colours heightened with gold; the whole volume in astonishingly perfect preservation, and bound in the original oak boards, covered with stamped morocco, £148.

SÆC. XV (1477)

This splendid manuscript was written in the year 1477, as appears from the first leaf of calendar which commences "In hoc Anno Domini m.cccc.lxxvii est littera dominicalis e ut in cruce." Specimens of early Spanish art are excessively rare, and the present MS. is one so remarkably fine and so brilliantly decorated, in the Italian style, which was then followed by the Spaniards, that it would form a specially valuable feature in any palæographical collection. There is, as compared with the Italianesque ornamentation, a more distinctive character in the two large paintings, which are truly imposing works of Art. The face of the mother in the picture of the Crucifixion is an extremely beautiful specimen.

of his book, in the original boards, covered with impressed leather, £5. 5s Tejares prope Salamanticam, 1455-56

The author, a Decretorum Doctor, notices in his final inscription that he put the last touch to his work in Tejares whilst the plague was rife in Salamanca.

- 86 DANTE, LA DIVINA COMMEDIA. COMINCIA LA PRIMA PARTE DELLA CANTICA OVERO COMMEDIA CHIAMATA INFERNO DEL CHIARISSIMO POETA DANTE ALINGHIERI DI FIRENZE—Incipit primus cantus PARADISI COMEDIE DANTIS ALDEGHIERII—2 parts in 1 vol. roy. folio, FINE MANUSCRIPT *of the Divina Commedia, containing the Inferno and the Paradiso, with the gloss or commentary called "IL FALSO BOCACCIO," finely written in a large and beautiful Gothic letter, with painted capitals, having at end the name of the scribe and date: "Scriptum per me bartolomeum filium and e ma conis de luce Sub annis d ni Mille CCCCL.VII Deo Gratias Amen," in the original oak*

- 93 LEABHAR UI MAOLCONAIRE: the ^DBOOK OF the Mulconries, sm. 4to, *finely written Irish MS. on Vellum, with curious initials, 122 leaves, containing a collection of 37 ancient Legends, Poems, Romances, etc. in prose and verse, green morocco extra, formerly in Monck Mason's library, £96. cir. A.D. 1480-1561*

Early MSS. in Irish are of extraordinary rarity; and the present is one of particular interest as being the Book of a celebrated family of Irish scribes, and one to which later writers have made frequent reference. Of some of the pieces in this volume there are copies existing in the libraries of the Royal Irish Academy and of Dublin University, but they are not known elsewhere; and it must be avowed by those who know the subject that nothing of the kind has occurred in the public sales for many years of equal importance with the Leabhar ui-Maolconaire.

LIST OF THE CONTENTS.

1. Adventures of some Culdees cast away in the North-Western Ocean.—
2. Life of St. Finian of Rossglass.—3. Legend of King Laeghaire and St. Patrick.—4. Chronological Poem on the Geraldines, *with a Latin note at the end, A.D. 1561 hoc exemplar exaratum.*—5. Prophecy of St. Fursa.—6. Miscellaneous Religious pieces.—7. Part of the Litany of Aengus the Culdee.—8. Legend of St. Emin of Monastereven and the King and Chiefs of Leinster.—9. Moral Instructions.—10. Prophecy on Ireland, etc.—11. St. Columba's Farewell to Arran.—12. Metrical Testament of Cormac MacCullinan.—13. Prayers.—14. Chronology.—15. Columba's Poem on Hell.—16. Poem by Maolmuire of Morin on his death-bed, and Poems by William Macanlea.—17. List of primitive Irish Saints, with their mothers' names.—18. Poem on Cuioi MacDary's head.—19, 20. Pedigrees of Irish Saints.—21. Life of Mary of Egypt and Legend.—22. Creation, Fall, Dialogue of Satan and Sin.—23-27. Legends of Saints, etc.—28. An ancient Historical Romance entitled Bruidhean da-Choga.—29. Legend of the Emperor Alexis.—30. Martyrdom of St. Laurence. The number of 37 pieces is made up by the unmentioned separate pieces which sometimes accompany single numbers.

Miscellaneous.

English and Welsh History, Genealogy, etc.

- 94 [CAMDEN (W.)] HISTORICAL ARMORIAL OF ENGLAND, folio, *MS. on paper, apparently in the handwriting of Camden, containing 510 coats of Arms, neatly executed in colours, beginning with William the Conqueror and ending with two different emblazonments of James I. all the royal shields being in very large size, hf. bd. £12.* (1598-1603)

A valuable MS. evidently planned and compiled as a work for use, reference, or publication, not merely as a collection of stray Coats of Arms. The arrangement is chronological, so that from reign to reign, one can see the names and escutcheons of the nobility of the time ; with genealogical and other particulars added briefly in almost every instance. The body of the book was evidently compiled while Lord Burleigh was still alive, therefore in or before 1598 ; and the two coats of Arms for James I. were undoubtedly done in the year of his accession.

- 95 DODSWORTH'S COLLECTIONS, *unpublished*. PATENT ROLLS of Edward II., Richard I., and John, and PIPE ROLLS of Stephen and Henry II., *transcribed by ROGER DODSWORTH, the well-known Antiquary, folio, neat MS. hf. calf, 30s* *cir. 1660*

Some of Dodsworth's collections were published in Dugdale's Monasticon, but the contents of the present MS. were never printed. The volume contains in addition printed Patents of Creation, Grants of Supporters, Forms of Retour, &c., MS. copies of Licences to wear Foreign Orders, &c., also numerous cuttings from the London Gazette respecting Changes of Name and Assumption of Arms, Royal Appointments, and Grants of Title, with MS. Index.

- 96 HISTORICAL PEERAGE OF ENGLAND: a very well-written old ENGLISH MANUSCRIPT, folio, 233 leaves, with a Table of Contents, and DRAWINGS of about 2000 Coats of ARMS, vellum, from Lord Farnham's library, £10. 1587-1620

This is a valuable unpublished work. The original MS. was begun before the death of Robert Dudley, Earl of Leicester (in 1588), and the greater part of it completed before 1600 ; but the author made additions at various times afterwards, carrying his work to about the year 1620. Later hands have added memoranda here and there down to the last century.

- 97 PEERAGE OF ENGLAND, sm. folio, *very neat MS. of 69 leaves, rough calf, from the Marquis of Hastings' library, £2. 10s* *circ. 1642*

Evidently written by some personage of high position. This MS. contains the names of all the peers who held titles (with an account of their origins, etc.) in the "most happy reign" of Charles I.

- 98 STUKELEY (W.) COMMON-PLACE BOOK, Autograph Manuscript of this celebrated Antiquary, with nume-

rous valuable original Drawings, having 2 holograph letters of Thoresby and E. Prideaux to J. Anstis added by Dr. Stukeley, bound in vellum, £90. 1717-48

The drawings are very valuable to the Topographical Collector, and embrace Ruins of Whitehall, Site of Old Verulam and St. Albans, Druidical Stones and other Remains, Plan of Albury, "My House at Barnhill, Stamford," Celtic Antiquities, various ancient Monuments (several coloured) in Norfolk, Lincolnshire, Yorkshire, &c.

The unpublished works of Stukeley ought to find a place in one of the great public libraries.

- 99 SALUSBURY of Erbystock (John) Papers and Correspondence, consisting of Letters to and from him, Extracts from the Genealogical MSS. of the VAUGHAN, LLOYD, SALISBURY, HANMER, MORTIMER, WYNNE, and other families, collected and pasted down in a stout folio vol. *hf. bd.* £65. 1658-75

Extremely interesting and valuable for the study of Welsh family history; many of the MSS. from which these notes are derived having long since been lost. John Salusbury was a correspondent of William Maurice, Randal Holmes, and other distinguished literary antiquaries.

- 100 LLWYD and WYNN PEDIGREES, from the earliest periods, *on a roll of vellum, more than 7 feet long by over 1 foot broad, with 46 painted Coats of Arms, £6. 6s*
? about 1650

Executed on the marriage of Robert Wynne of Gwydir with Katherine Llwyd, which must have taken place about the middle of the seventeenth century, as the lady was great-great-granddaughter of Robert Salusberi of Lanrwst, the grandfather of the famous William Salusbury.

- 101 YONGE OF KENTON or Caynton in Shropshire. MS. Pedigree of this family, beginning with the Randolphins in King John's time, and continued to Philip Yonge in 1657, *with Coats of Arms in trick, on a long roll of paper, £2. 2s* Chester, 1738
- 102 RHYS CAIN, *the celebrated Welsh Poet.* The Petigrie of ELIS KINASTON of Krickot, in the countie of Salop gentelman and Kathrin his wieff gathered out of the bookes of GRUFFYTH HIERAETHOC, WILLIAM LLYN, and others . . . drawn and writton by Rys Kain of the towne of Oswestrie ano 1592, *on a roll of vellum, over 8 feet long by 14 inches in breadth, with numerous painted Coats of Arms, £15. Oswestry, 1592*

An interesting memorial of three Welsh poets, in the handwriting of one of them; independently of the consideration of its antiquarian value. The upper margins are a little damaged in the middle, so that occasionally the tops of some of the shields are slightly defective by attrition, but there is no other imperfection.

Flemish.

- 103 CHRONICLE AND ARMORIAL OF GHENT. *GENEALOGIEN-BOEK*, in *Flemish*, sm. folio, *inedited MS. very carefully written*, 452 pp. with 805 painted Coats of Arms, and lists of about 10,000 names, and a large Miniature of the 15th century, a most important volume, calf, £25. cir. 1634

A manuscript of considerable importance. It contains a Chronicle of the City of Ghent, with lists of the names and the arms of the various officials, who had ruled in the town as *Baillivs* and *Schepenen* (*Echevins*) from the eleventh century to the time of the writer. The miniature which is inserted at the beginning is a large picture, representing rhetoric in the form of a queen seated on her throne, and surrounded by scholars and professors. This frontispiece is one of the most remarkable features of the book. It was probably executed in the second half of the sixteenth century, and exhibits the characteristic features of good Flemish Art.

French.

- 104 RECUEIL D'AIRS ET VAUDEVILLES, sm. 4to. *MS. on paper, a collection of songs, with Music, old crimson morocco, with borders of gold on the sides*, 30s
Chiefly of the libertine kind, with refrains conveying double-entendre.

Greek Church Music.

- 105 'Η 'ΑΓΙΑ ΜΕΤΑΜΟΡΦΩΣΙΣ. The Service for the Transfiguration, in Greek, with MUSICAL NOTATION, 12mo. MANUSCRIPT ON PAPER, *bound in red morocco extra, ornamented back and sides after the antique by BEDFORD*, £5. 10s Sec. XVI

This very curious MS. was written in the island of Crete, as appears from the heading—"καὶ ταῦτα καθὼς ψάλλονται παρὰ ἐνδρ βενεδικτου 'Επισκοποπούλου Πρωτοπαπὰ πόλεως Ρυθίμνης." The town of Rhythimnia is in the north of Crete, and perhaps an examination of the records of Venetian domination in that island would show the exact time when the Protopapa flourished. The Music is noted in Neumes, and it is remarkable that where one syllable accompanies several notes, the vowels are duplicated or triplicated in spelling, as the case may be. There are two old vellum fly-leaves covered with Greek writing of the eleventh century.

- 106 ΣΤΙΧΕΡΑΡΙΟΝ, καὶ ΤΡΙΩΔΙΟΝ, καὶ ΠΕΝΤΗΚΟΣΤΑΡΙΟΝ: Hymns and Liturgy of the Greek Church, sm. 4to. MANUSCRIPT ON PAPER, *with the Music of every syllable, in oak boards, covered with stamped leather, the Crucifixion forming centre ornament on side*, £5. Sec. XVIII

The Sticherarium is divided according to months, beginning with September and ending with August. The Triódium extends from Septuagesima to Easter; and is followed by the third part which runs from Easter to Pentecost. The MS. is usually copious and complete; and must for that reason be pronounced rare and valuable.

- 107 [ARS MUSICES secundum usum Ecclesiæ Constantinopolitanæ ; HYMNARIUM ET PENTECOSTARIUM, CUM NOTIS MUSICIS. Ἀρχὴ . . τῶν Σημαδίων τῆς Ψαλλικῆς Τέχνης τῶντε ανιωντῶν καὶ κατιωντῶν σωμάτωντε καὶ πνευμάτων καὶ πάσης χειρονομίας καὶ ἀκολουθίας συντεθημένης εἰς αὐτήν, παρὰ τῶν κατὰ κεροὺς (καιροὺς) αναδειχθέντων Ποιητῶν παλαιῶντε καὶ νέων, stout 12mo. FINE MANUSCRIPT ON PAPER, with the Music throughout, and an Introduction to the Science, bound, £10. 1719

The introduction which teaches the use of the Musical notes, is signed by Nikolaus Istreus of Michalitzza, with the date 1719. Two of the Musical *Paralagai* are stated to be by Joannes Cucuzelos. After the Introduction follow the Hymns from ancient writers, set to Music by Chrysaphus the younger, the "protopsaltés of the great Church." These are followed by the Octoechus, to which succeed the Eleven Matins. Next come the Lauds, the last of which was entirely, both words and music, composed by Chrysaphus. Finally ensue three *leitourgiai* and several hymns by modern composers, including Joseph Cucuzelos the younger. The Musical Introduction, being a complete key to the hieroglyphics of the strange system of notation give especial value to the MS. as scarcely any one in the West seems to understand them.

Irish.

- 108 LIFE OF THE ENCHANTER MERLIN, in Irish, sm. 4to. 16 leaves of MS. without the first leaf, 12s

Copied by John Bowen, Tralee, 1825

Copied from an old Irish legend of diablerie, and ending with several verses entitled Advice of Merlin to the Christians.

— see the Book of the Mulconries, No. 93, ante.

Italian.

- 109 CHRONICA DE TUTA LA PROVINTIA DE VENEXIA : 1. Come Attila Flagelum Dei vene in Italia e la destructione lui fexe. . . . 2. De li Re e Inparadori. . . . 3. De tuti li offitii e dignita de Venexia. . . . 4. Chronica dal anno 421 fino al 1490. . . . 5. Tute le Chasade de li Zentili Homini de Venexia, ... In one vol. sm. folio, unpublished MS. with 170 coloured Coats of Arms, with the title-pages adorned with painted borders and illuminated initials, bound in red velvet, gilt edges, £6. Venice, 1490-91

- 110 LIBRO DE NOBILI (VENITIANI) con li nomi, che sono nati sino 1659 con tutti li sponsalitii, et di casata in casata la sua ARMA, 12mo. calf, £2. 10s (Vinegia) 1659

Manuscript of 450 pp. with 215 emblazoned Armorial Bearings and an alphabetical index of 198 Families.

- 111 DOTTI DE' DAULI, Alessandro. Dell' edificazione di Patalamia al Monte Rosso, detto poi Eugania e da Antenore re-edificata, fu nominata Patavia laqual fu poi chiamata PADOVA, con la narratione delle cose piu notabili di essa e delle sue Famiglie, sm. 4to. *neatly written MS. with 180 coloured Coats of Arms, old red morocco, richly gilt, the Dotti arms painted on sides, with bookplate of Lord North, £5.* 1622

Unpublished autograph MS. of a valuable historical and genealogical work. The author was a representative of the most ancient and distinguished family in Padua, and his authority is therefore unimpeachable, so that this volume may be looked upon as the LIBRO D'ORO of Padua. A history of each family is given at the end of the general narrative, with the proper escutcheon of each, and an Index is added of the names for which no special description is given.

- 112 ROSSI (Giurian) Poesie in lingua Zeneize, 2 vols. sm. 8vo. *calf, 10s* (Genoa, about 1750)

These light versicles in a little known dialect are not unworthy of being rescued from oblivion and restored to their place in Italian literary history. They are chiefly addressed to members of the Spinola and Grimaldi families.

Portulani.

- 113 PORTOLANO, *three large Manuscript Maps, 22 inches by 15, coloured and illuminated, mounted on thick paper, and folded in folio form, bds. £15. circ. 1530*

This valuable MS. delineates Maritime Europe, with the seas, islands, and coasts, thus including the shores of Africa and Asia; and also exhibits the "Ocean Occidental" with the Azores, the Madeiras, and the Canary islands. The date of the MS. is fixed by the Red-Cross which appears on both the islands of Rhodes and Malta, by which it must be concluded that the Knights had but lately removed to the latter island. The double-headed eagle which surmounts the crown over the Spanish arms shows that Charles V. was still on the Imperial throne.

- 114 BUCCANEERS' ATLAS, *entitled the South Sea Waggoner. A description of the Sea Coasts in the South Sea of AMERICA, viz. from the Port of Acapulco to the Straights of Lemaire; it being here following described at large in 130 perticular Draughts showing all the Ports, Harbours, Anchorings, Islands, Soundings, Rocks and Daingers in the Distance aforesaid, by WM. HACK, roy. folio, the Original Drawings, charts and views coloured, old red morocco, gilt edges, with letters S.S.C. (South Sea Company) stamped in gold on front cover, £85.* about 1690

This extremely valuable and important collection of coloured charts appears to have been purchased by Sir James Bateman, for the South Sea Company, from Wm. Hill, whose autograph letter dated 3rd Dec. 1711, respecting the work, is prefixed. In that letter the book is thus described: "There is a large laborious ornamentall guilt booke of mine with a redd cover in your Office att Broadstreete, called the South Sea Waggoner, full of curious Mapps and Platts

of ye South Seas, being ye long experience of yo FAMOUS BUCKANERE Capt. Barth. Sharpe and of an antient French Captain that hee tooke with his Booke, Mapps and Papers, who had used those seas 70 yeares, being all in the said Booke composed and depicted by one Captain William Hack deceased, of whom I about 18 yeas ago purchased the said booke and paid him £70. for ye same &c."

This great curiosity ought to be secured in a Public Library.

Captain Hack seems to have been out with Captain Sharpe; and, apparently, in a position of command, to judge from the observations that are scattered through the book. The sailing directions, derived from experience, must still be of very great value, and it is probable that the Admiralty charts might be corrected in numberless details from the maps of Captain Hack. Interesting facts concerning the cruises of Sharpe and others are written here and there on the margins of the charts, by which the work known as the History of the Buccancers may be valuably illustrated and supplemented. Hack published in 1699 a collection of Voyages, which was incorporated in the later editions of the History of the Buccaneers, but the maps in the above volume were never published.

- 115 PORTULANUS. Maritime Charts of the East Indies from the Cape of Good Hope to Japan, with plans and views of the chief islands, 8vo. *containing 49 folded maps and views, painted on Vellum, and illuminated with gold, bound in parchment*, £15.

About 1660

An extremely valuable collection of Charts by a Dutch Hydrographer or Seaman, which must be important even at the present time. It comprises 4 maps of islands, 2 of Cape of Good Hope, view of Table Bay, 11 maps of Arabia, Persian Gulf, etc., 8 of Siam, Tonkin, China, etc., 25 of Malacca and the islands of the Indian Ocean, with Formosa and Japan.

Russian.

- 116 KNIGA GLEMAYA PROKHLADNUYI VER-TOGRAD, ETC. Herbal and Materia Medica, with an account of Diseases and their treatment, *in old Russian, Slavonic character*, sm. 4to. *curious Manuscript on paper, with rubrics, hf. bd. lettered on the back* Tsvyetnik, £2. 10s ? *Moscow, about 1650*

Spanish and Portuguese.

- 117 ALFONSI DE CARTHAGENA Lectura Arboris Genealogiæ Regum Hispaniæ, et specialiter in recta linea Regum Castellæ et Legionis, folio, *MS. on paper, elegantly written, in the original wooden boards, covered with leather*, £5. *Sec. XVI.*

This little known work contains the history of Spain to the year 1456. It has been printed in Schott's collection, and in the collection of Chronicles published at Burgos in 1545. But as the above MS. appears to be anterior to the first impression, it possesses naturally a distinctive value.

- 118 ARACIEL (Garci-Perez de) Advertencias del estado en que estan el Patrimonio real y el Reyno, y de los

medios por donde se podra tratar de su remedio, folio,
MS. on paper, over 400 pp. hf. bd. £2. 10s

1622 (1772)

Evidently transcribed from the original document which must have been a secret *Informe*, intended only for the King or his minister. The work is a valuable contribution to the history of Spain's internal condition, in the early days of its decline; and the author's name will have to take its place in the literary annals of the peninsula.

- 119 CUMANA. Prevencciones correspondientes a la situacion de algunos lugares de las costas de CUMANÀ, CARACAS, VENEZUELA (*sic*) i Santa Marta, Cartagena, Tierra Firme, Veraguas, y Costa Rica, con Derrotas varias para la Havana, la Nueva España, Buenos Ayres, etc. folio, *MS. on paper, 678 pp. bound, £12. Sec. XVIII.*

UNPUBLISHED and VALUABLE GEOGRAPHICAL EXPLORATIONS, containing details concerning the northern coasts of South America which have not yet been embodied in any of the general or special works upon the subject. It was evidently drawn up for the use of the Spanish Colonial government.

- 120 DOMINGUES Y MENDOZA. Servicios Personales del Maestre de Campo, Don Juan Domingues y Mendoza, fechos en las Provincias de la NUEVA MEXICO, à su costa, sm. folio, *MS. bd. £10.*

Mexico, Santa Fe, etc. 1674-96

These are the original documents sealed and signed by various viceregal and other officials of the Spanish crown, recording at different times the special and distinguished service rendered to the monarchy in Mexico and New Mexico by Dominguez y Mendoza and his two sons. They all seem to have been natives of Spanish America; and after a visit to the Spanish court, during which the old man died about 1690, his son Bernardo returned to New Spain furnished with the King's special recommendation to the Viceroy, which is included in the documents mentioned above. Consequently the volume will be found valuable for the history of the northern states of Mexico and Texas.

- 121 ETIQUETAS Y FUNCIONES de la Corte de España, folio, *MS. on paper, about 560 pp. bound, with the royal arms of Spain on the sides, £5. Madrid, about 1660*

An extremely curious volume specially written for the use of the royal household and ministers. It contains an exhaustive account of the duties of all the officers of state, and the ceremonies to be practised in every conjuncture of affairs in the business of the Spanish court—the very home of Etiquette and Punctilio. The last article is an account of the style in which the Turkish ambassador was received by Philip IV in whose reign the book seems to have been written.

- 122 ENRRIQUE DEL CASTILLO (Diego) Historia del Rey DON ENRRIQUE IV, trasladada de un MS. antiguo que se conserba en la Biblioteca de S. Yldefonso, Alcala, folio, *MS. on paper, over 800 pp. calf, £2. 10s*

About 1700

This Chronicle exists printed in the well-known Spanish collection, but MSS. of it seem to be very rare, and are naturally of greater importance than the edition in which it is given without a word concerning the origin of the text.

- 123 FRANCO (Juan) Breve Noticia ò Apuntes de los Usos y Constumbres de los habitantes del YSTHMO DE PANAMÁ, y de sus producciones para la expedicion de las Corvetas al reedor del mundo, sm. folio, *about* 368 pp. vellum, £15. ? Panama, *about* 1800

A most interesting volume on the native races of the isthmus, their customs and character; the Natural History of the country, with a few drawings of Birds and Fishes; and the languages of the various tribes. This last part is a Vocabulary of 76 pp. containing Spanish words rendered into four different tongues: Guaimi, Guaimi Norteño, Guaimi Sabanero, and Dorasques.

The author was a priest, apparently a native of the region with which he seems so well acquainted. He prepared the work at the request of Don Antonio Pineda.

- 124 GALVAM (Duarte) Chronica do Serenissimo Principe D. AFFONSO HENRIQUES I. Rey de Portugal, sm. folio, *Manuscript on Paper, calf gilt*, £4. 15s

Sec. XVI.

One of the great historical monuments of Portugal, although it remained unprinted till the eighteenth century. Both for its matter and its manner it ranks deservedly high, being the work of an accomplished scholar, who was at the same time an experienced statesman. There are copies in various collections of MSS. but few of equal age with the present.

- 125 GALVEZ (José de) INFORME GENERAL que de real orden instruyó y entregó Don José de Galvez, siendo Visitador general de este Reyno, al Virrey D. Antonio Bucarely y Ursua, 31 Diciembre de 1771, sm. folio, *MS. an official copy made in 1783 from the original in the Archives, with the official stamp on every leaf, hf. bd.* £7. 10s (? Mexico or Madrid), 1783

This valuable State paper was prepared for the secret instruction of the Viceroy and his successors in the due administration of the Government, to enable them to secure just imposition of taxes, the verification of revenue receipts, and to control the entire financial system of the Mexican dominion. The Marquis de Sonora, better known as Don José de Galvez, is said by Aleman to have created the "Board of Trade" ministry in Mexico, and the historian goes even so far as to attribute all the material and commercial prosperity of the country to that statesman. One chapter of his work is devoted to California and Sonora. The Emperor Maximilian caused twenty copies of this Informe to be printed in 1866, but without the additional documents also signed by Galvez, and dated as late as 1778.

Welsh.

- 126 CRONICL O WECH OESOEDD: History or Chronicle of the World, in Welsh, in a modified Gothic character, very thick folio, *Manuscript on Paper, some leaves wanting, and others misplaced by the binder; formerly in the possession of the renowned Antiquary, Edward Lhwyd, whose autograph is on the fly-leaf, and*

afterwards in that of Sir John Sebright, rough calf,
 £20. 1500-60

Only a small portion of the "Chronicle of the Six Ages of the World" was executed about the beginning of the sixteenth century; the remainder was done about 1560. The actual matter of the history comes down to the beginning of the twelfth century, but there are allusions and dates in the text which prove at what time the book was written. The beginning is also wanted which contained the early fabulous accounts of Greece—an immaterial loss. Considering the excessive rarity of Welsh MSS., and the nature and fine execution of the present one, we may unhesitatingly pronounce it to be an article of very considerable value. There are some long notes on the subject by Sir Samuel Rush Meyrick, written on the fly-leaf.

- 128 WELSH BARDS (Works of). THE BOOK OF THE VAUGHANS (or Vychans), containing pieces by various Poets of the 14th, 15th and 16th centuries, *in Welsh*, written by a member of that family (perhaps John Wynne ap John Gryffyth Vychan) about 1560; with a continuation by Peter Vaughan, about 1670, comprising various Poems of various ages, with several Genealogies in prose; and with further continuations, sm. 4to. MS. on paper, 292 pp. dark green morocco extra by Bedford, £42. 1570 (and 1670-1700)

Most of the poetry in this volume is unpublished, and the MS. is therefore one of high value. There were several distinguished literary men amongst the Vaughan family, and the hand which executed the first hundred pages of the above MS. seems to have been that of a poet himself. It is a book which deserves careful examination by Welsh scholars and antiquaries.

The names of the poets in the more ancient part are: John Kent, Iolo Goch, Edward ap Rhys, Dafydd ap Gwiliam, Madoc Benfyras, Gruffydd Gryg, Tudur Aled, Gruffydd ap Jevan ap Llywelyn Vychan, Dafydd ap Edmond, J. Fynglwyd, J. Vychan, Meredydd ap Rhys, Robyn Ddu, Dafydd Llwyd, Dafydd Nan Mor, etc.

Autographs.

- 129 AUTOGRAPHES D'HOMMES ILLUSTRES, a Collection of 51 Original Documents on Parchment, with autograph Signatures, folio, *carefully preserved between leaves of tinted drawing paper, russia extra, joints, gilt edges, by Hering*, £30. 1260-1740

Amongst these are several important French Documents, including the Letter of Protection given by Raymond Viscount of Turenno and his Mother Alamande to the Knight, P. Bonafos, dated 1260; an order by the first Royal Dauphin (afterwards Charles V) for payment of sums expended in making clothes for him, a *curious piece*, dated 1356; a very curious PRINTED LETTER OF PLENARY ABSOLUTION ON VELLUM from Leo X, to Anne Duchess of Bourbon, dated 1515; Signature of Jehan de Harlus first Baron de Valois to a Composition and Quittance of Lands in Valois, dated 1522; a Receipt by Marshal Anne de Montmorency, dated 1532; Receipt signed by Guy de Cambesfort, with his seal, 1534; Signature of Loys de Rohan to a License of Jehan d'Assi as Butcher, 1534; Diocesan Deed, *in Provençal*, signed by Jacques de Foix, Bishop of Lescun, 1537; Indulgence granted by Anthoine du Prat, Archb. of Sens, 1539; Signatures of Louis de Bucel Count of Sancerre to

Deeds respecting the La Tremouille Family, 1550-58; Signature of Charles Cardinal Duke of Lorraine and Abbot of St. Denis to a Deed appointing Jacques Filleul Treasurer of the Abbey of St. Denis, 1558; a curious Stable Account of Henry IV; Signature of Charles Duc de Nevers, 1623; Signature of Henri d'Orleans Duc de Longueville, 1638; and numerous other Signatures, including those of Henri de Lorraine, Charles du Bellay, Cesar Duc de Vendosme, Marshal Duc de Humieres, L. P. D'Hozier to a Grant of Arms, &c. &c. Amongst the other Documents are a Signature of Francis II. of Milan, dated 1534, Letters of the Emperor Leopold to Pope Innocent XI. dated 1684, and to Pope Alexander VIII. dated 1690. Signatures of the Emperor Joseph to the Appointment of the Countesses of Kaunitz and Schafgotz as Canonesses of St. Waudru at Mons, a Plenary Bull of Indulgence from Benedict XIV. with Seal, &c. &c.

- 130 **RECUEIL DES AUTOGRAPHES DES ROIS ET DES REINES DE FRANCE et de Napoléon I. et sa Famille**, 2 vols. folio, **Autograph Manuscript Documents on Parchment**, *with official Signatures, arranged chronologically and carefully preserved between leaves of tinted drawing paper, russia extra, joints, gilt edges, by Hering*, £60. 1319-1811

This collection comprises autograph signatures or Letters of Philip V, Charles VI, Charles VII, Charles Duc d'Orleans et Valois, Louis XII, Francis I, Henry II, Charles IX, Henry III, Francis Duke of Alençon-Anjou, Louis XIII, Louis XIV, Philippe Duc d'Orleans, Gaston Duc d'Orleans, Queen Marie Thérèse, Armand de Bourbon, Louis XV, Louis de Bourbon, Louis Philippe Duc d'Orleans, Louis XVI, Napoleon I, which have also the official Signatures of the Ministers Gedoy, Bochelet, De L'Aubespine, Brulart, Philippeaux, Le Tellier, Galland, Colbert, de Guenegaud, Foucalt, de Voyer D'Argenson, Bertin, Amelot, La Luzerne, Duc de Bassano, &c. &c. &c.

- 131 **AMERICAN WAR OF INDEPENDENCE**. Autographs of the great leaders on both sides, including interesting Letters to the General Baron von RIEDESEL, from GEORGE WASHINGTON; THOMAS JEFFERSON; JOSA. QUINCY, Braintree, July 9, 1778; GENERAL GATES; the Traitor Arnold; General Greene; Adjutant General Keith; Col. Jonas Reed; General Heath; General Glover; General Macdougall; Col. Carter; Lafayette; Governor Tryon; General Knyphausen; Sir John Moore (of Corunna renown); Sir William Howe; General Simon Fraser; Sir Henry Clinton; General Burgoyne; Lord Cornwallis; Lord Sandwich; Lord Frederick North; Lord George Germain; Earl of Shelburne (Marquis of Lansdowne); and 44 others; *all having reference to incidents of the American War, and all (except those of the three or four English statesmen) written in America*, £50. 1777-83

EXTREMELY VALUABLE. Washington's autograph is simply a bold signature to a long letter concerning the exchange of prisoners, but almost all the

rest are full autograph letters. Jefferson writes from Richmond, combining the sentiments of private friendship and public antagonism. Adjutant Keith's autograph is an official treaty with General Burgoyne for the disposal of part of his captive army; General Fraser writes from the Camp at Saratoga to announce reinforcements to Baron Riedesel, and says, "I have no doubt, you will be able to drive the fellows out of Benington." This was 15th August, 1777; on the following day, Riedesel was beaten by "the fellows," and within three weeks General Fraser was killed and Burgoyne and his army prisoners. This was the work of General Gates, who, nevertheless, sixteen months later, writes in a friendly way to Riedesel about his "sweet little family." Sir Henry Clinton writes a pleasant friendly letter, Sir William Howe a gruff one, to Baron von Riedesel. General Burgoyne scribbles a long letter in courteous French, not many weeks before the battle of Saratoga. Lord Cornwallis congratulates Riedesel on his "exchange" from captivity, ten months before his own surrender.

This interesting collection was made by Baron von Riedesel, commander of the Brunswick contingent in the British army, during his service before the surrender at Saratoga, and his enforced three years' residence with the Americans, amongst whom he made many friends. On his return to Germany, his wife published Memoirs of their experiences in America.

- 132 **Byron.** SHENSTONE'S Works, 3 vols. sm. 8vo. *calf, with the autograph signature and notes of Lord Byron when at Trinity College in 1807, £35. 10s*

No ordinary autograph this, but a valuable piece of MS. by the greatest of English poets after Shakespeare. He acquired the book while yet at Cambridge, and his memoranda may have been written there in the very year in which "House of Idleness" was printed. They contain a review of Shenstone's genius and poetry, with a parenthetical passage in which the character of Dr. Johnson is delineated, and a reference to Burns, all in one sustained note of four pages; besides a memorandum elsewhere concerning the Leasowes, and an epigram of four lines on "thick ancles," which exhibits the young poet in his humorous vein. From every point of view, this memorial of Lord Byron possesses an unusual degree of interest, far surpassing that of the ordinary signatures and short letters by him which have brought large prices at many sales of our time.

- 133 **Elizabethan Statesmen.** Letter of Instructions from the Queen's Ministers to the Commissioners for collecting Subsidies, concerning the mode of levy, and to avoid oppression, partiality, and false returns. An important state-paper in English. Dated at Greenwich, 23 July, 1598; and signed Tho. Egerton, C. S., Nottingham, G. Hunsdon, R. North, T. Buckehurst, W. Knollys, Ro. Cecyll, J. Fortescue, £5.

Including the earliest English dramatic writer of real power (Buckhurst Earl of Dorset, author of *Ferrex* and *Porrex*) and one of the greatest of English statesmen, Cecil (afterwards Lord Salisbury), Lord Burleigh's son and successor. The other names are also of men of note.

- 134 **Francis I.** Order on his Treasurer for payment to the company of Lances under the Count de Brienne. In French. On vellum. Dated, Abbaye de Bonport, 12 April, 1540; and signed Francoys, £2. 10s
- 135 **Gray (Thomas).** Ray (J.) Select Remains, with Life by W. Derham, 8vo. *portrait*, 1760, *with numerous MS.*

notes in the autograph of T. GRAY, THE POET, green morocco extra, uncut, top edges gilt, by Clarke and Bedford, £7. 7s

- 136 Scott (Sir Walter) Autograph Letter to Sir Francis Freeling, signed and dated 23 January (1823 or 1824), containing a notice of the book in which it is at present inserted, which is, LOCKHART'S Ancient Spanish Ballads, historical and romantic, translated, sm. 4to. *bds.* £3. 3s 1823

Hebrew Manuscripts.

- 137 RASHI. THE COMMENTARY OF SOLOMON BEN JARCHI on the Pentateuch and the Prophets, *in Hebrew, Rabbinical characters*, stout sm. folio, **MS. on Vellum**, *in old calf binding*, £6

Written by Nathan ben Joseph, A.M. 5031 (1271)

Valuable especially on account of its relatively high antiquity; being the oldest Hebrew MS. in my possession.

- 138 ABRAHAM ABULAPHIA Sitre Tora, or Cabalistic commentary on the More Nevochim of Maimonides, *Hebrew, Rabbinical characters*, 12mo. **Manuscript on Vellum**, *bd. VERY RARE*, £4. *A. m. 5040 (1280 A.D.)*

The author was a Spanish Jew whose period is not mentioned by Wolff or De Rossi. All his works (still existing in MS.) are of this mystical and cabalistic nature.

- 139 BIBLIA HEBRAICA, stout small 4to. **Manuscript on Vellum**, *finely written by a Hebrew-Spanish scribe, blue morocco extra, gilt edges, from the library of the Rev. Theodore Williams*, £36. *Sec. XIV.*

Early Hebrew Bibles, written in Spain, are of the greatest rarity, as the Inquisition caused all books of the Jews to be destroyed.

- 140 MAIMONIDES. MISHNA TORA, otherwise called the YAD ha-Khazaka: complete Exposition of the Hebrew Law and Tradition, *Hebrew, in Rabbinical characters*, Books 4, 5, 6, in 1 vol. sm. folio, **MS. on Vellum**, *bound in blue morocco, lettered on the back, "Treatise on Legal Questions,"* £2. 10s *Sec. XIV.*

- 141 ——— another copy of the same three Books, *in the square character, folio*, **MS. on Vellum**, *bound in parchment-covered boards*, £5. *Sec. XV.*

- 142 THE PENTATEUCH, the MEGILLOTH (Esther, Ruth, Lamentations, Ecclesiasticus, Canticles), the Book of JOB, the Haphtaroth, with the TARGUM of ONKELOS,

and the Masorah : together 3 vols. (Vol. 1, 105 leaves ; Vol. 2, 156 leaves ; Vol. 3, 190 leaves), atlas 4to. **on Vellum**, *written in a fine bold character, probably of German execution, in double columns, bound*, £30.

cir. 1400

A splendid MS. formerly in the possession of the great De Rossi, who has prefixed to each volume a list of a few of the variants. The text is written in the right hand column, the Chaldee Targum in the left. De Rossi has decided, from internal evidence, that the MS. was not executed later than the year 1411, and probably was earlier. This opinion is presumably derived from the inscription at the end of Deuteronomy, which shews that the book was written by Isaac bar Simha for the Rabbi Meir bar Nathan. THE GREAT NUMBER OF **VARIÆ LECTIONES** supplied by this Codex renders it of the greatest importance to students of the Hebrew Scriptures.

- 143 **COMMENTARY ON THE PENTATEUCH** by an anonymous Author, *in Hebrew*, small folio, **Manuscript on Vellum**, *more than 300 leaves written in a peculiar back-slanting large Rabbinical character*, £10.

Sec. xv

- 144 **PENTATEUCH** (Genesis i to Numbers xx, 7) *in Hebrew*, **MS. on Vellum**, *beautifully written on a roll, 13½ feet by 3½ inches, in marvellously minute characters, mounted on two turned rollers of oak, and enclosed in a carved oak box, which bears a rude representation of King David playing the harp, with decorations*, £25.

Sec. xvi.

- 145 **BOOK OF ESTHER**, *in Hebrew*, *beautifully written without points on a roll of very pure vellum, within a series of borders engraved by Salom Italia ; enclosed in an elegantly carved case of the purest ivory, with a handle for rolling or unrolling the MS. ; the whole preserved in a box with lock and key*, £20. *Sec.* xvii.

"This beautiful example was no doubt executed for some one of great distinction among the Hebrew nation, and was probably done at Amsterdam about 1630, at which time Salom Italia flourished as an engraver."

Oriental Manuscripts.

Abyssinian.

- 146 **PENTATEUCHUS, ET LIBRI JOSUÆ, JUDICUM, RUTH**, *Æthiopice*, atlas 4to. 369 leaves, *a magnificent MS. on vellum, whole bound in red russia*, £60.

A.D. 1679

A remarkably fine MS. written in the ancient *Æthiopic* or *Geez* language. There is a brief *Építaph* to each of the Books—that to the first three being "*Here ends the Book of Genesis, &c. Glory be to God for ever and ever. Amen and Amen*"; at the end of Numbers *Here ends the Book of Numbers in the Peace of*

God, Amen ; to the remaining Books, *Here ends Deuteronomy, &c.* This MS. although dating about 150 years later than the celebrated folio of the MS. of the Pentateuch in the library of the British and Foreign Bible Society, brought over by the traveller Bruce and written in the reign of King Isaac, yet, is not like it, disfigured by rude drawings, and besides being executed in a much finer, and remarkably bold style of calligraphy, (each letter measuring more than a $\frac{1}{4}$ inch in height) contains additional Books of Scripture. It would be of great value for collation with a view to restoring the purity of the text of the *Æthiopic* version, which by the admission of Dillman, is far from being in a satisfactory state. This MS. was written, as we are told by the Scribe at the end, in the 11th year of King John, who appears however to have reigned only over a portion of the ancient realm, "when the Abuna Synedo was Patriarch of *Æthiopia* in the year of the world 7171 *ie.* A.D. 1679, for the use of the priests and deacons of the Church." The value of the MS. is therefore considerably enhanced by the fact of its having been intended for public use, and no doubt written in strict conformity with the standard Church text.

Nearly every page contains a rubricated verse.

- 147 **PSALTER**, complete (including the 151st Psalm on the Slaughter of Goliath), followed by the Song of Moses, 13 other Scriptural Canticles, and the Song of Songs ; concluding with an Office to the Virgin Mary, *in the old Ethiopic or Geez language*, sm. 4to. **MS. on vellum**, *in the original oak covers, and preserved in the original leathern case, with straps for wearing round the body*, £9. 9s Sec. XVII.

A curious picture of the Virgin and Child, painted on vellum, is inserted.

- 148 **PSALMS** (including **CLI**) ; **CANTICLES** ; **SONG OF SONGS**, and the **Wēddāsē Māryām** (Praises of the Blessed Virgin Mary) in *Ethiopic*, smallest 4to. **Manuscript on Vellum**, *in the original oak boards, covered with leather*, £10. Sec. XVIII.
- 149 ——— a similar MS. sm. 4to. **written on Vellum**, *in the original wooden boards, enclosed in a leather case, with straps*, £12.

- 150 **GOSPEL OF ST. JOHN**, in *Ethiopic*, sm. 4to. **MS. on Vellum**, *in the original wooden boards*, £5. Sec. XVIII.

Arabic.

- 151 **KORAN**, in *Arabic*, stout sm. folio, **illuminated Manuscript**, *elegantly written in a bold Naskhi character, with rubricated headings and bordering lines, and also gilt ornaments throughout, Oriental binding*, £12. ? India, Sec. XVIII

- 152 ——— the same, in *Arabic*, 16mo. *very neatly written MS. Oriental morocco binding*, 36s

Written by Mohammed, son of Mohammed Hadi Alewi,
A. H. 1203

- 153 KORAN, the same, in Arabic, *MS. beautifully written in an ornamental style and illuminated in gold, in a roll measuring 12 ft. by 3 inches, enclosed in a cylindrical ivory box, £5.* Sec. XVIII
- 154 ——— another **illuminated MS.** of the same, 12mo. in native gilt binding, protected by a blue woollen covering, with strings, for portable use, £5.
Written by Shahr bin Sayyid Ahmad (about 1800)
- 155 ——— in Arabic, 8vo. *MS. neatly written, with gilt headings and Unwan, 36s*
Written by Ali Muhammad Sanjani, A.H. 1231

Burmese and Siamese.

- 156 KAMMAVACHA : Ritual of the Buddhist Priests, in Pali, painted in black upon gold enamel, on 12 long narrow thin plates of COPPER, enclosed in a pigskin case by Lortic, narrow impl. folio size, £12. 12s Sec. XVIII
- 157 ——— another copy, on 13 leaves of the talipot palm, superbly painted in gold and black on red ground, wooden sides, £6. 6s Sec. XVIII
- 158 PATIMOKKHA, or Laws of the Buddhist Priesthood, a portion of this work in Pali, with a Burmese translation, all in Burmese characters, written on four palm leaves, in black letters on a silver ground, £4.
Sec. XVIII
- 159 MEDICAL WORK, treating more specially on Nervous Diseases, in Siamese, *MS. written on leaves doubling up like a folding screen, and forming a folio volume, with 35 drawings of the Human Figure, £4. 4s* Sec. XVIII

Chinese.

- 160 CHINESE DRAWINGS. A Collection of SIXTY CURIOUS CHINESE DRAWINGS of a superior Description, exhibiting the various Arts, Manufactures, and Customs of the Chinese Nation, particularly the manufacture of China in its various stages; the gathering, preparing, and drying the Tea Plant; etc. 2 vols. square folio, in an ornamental silk binding, £10. 10s

Sec. XVIII

The above description is written on the fly-leaf, in the handwriting of Mr. J. R. Morrison, the Chinese scholar, son of the lexicographer. Various

European figures that appear as purchasers of the tea, are in the costume that prevailed about the middle of the eighteenth century.

- 161 CHINESE HOMES: an impl. folio volume, containing 50 beautiful Paintings, executed with skill, taste, and artistic knowledge far superior to the better average of Chinese art; representing personages of the upper class engaged in various occupations and amusements within their houses, or in the adjacent grounds; bound in green morocco gilt, the sides covered with Chinese silk, £25.

Sec. XIX

These drawings convey to the European eye a better idea of Chinese home-life amongst the wealthy, the costume and character of their families, the decoration and style of their houses and gardens, and the artificial woods and waters with which they embellish them, than any thing else could do.

- 162 CHINESE HUNTING-SCENES. A roll, thirty-four feet in length by $11\frac{1}{2}$ inches in breadth, with highly-finished Drawings representing Tiger and Boar Hunts, Shooting, Hawking, etc. £2. 2s

Sec. XVIII

- 163 CHINESE LANDSCAPES. Thirty-five exquisitely fine Drawings, 22 inches by 16 each, depicting Mountain and River Scenery, Seaports, with Temples, and other buildings, Ships, etc. executed in Indian ink, with a marvellous mastery of effect; evidently by a Chinese artist, but so correct in drawing, perspective, and the use of light and shade, as to indicate some acquaintance with European art, mounted and stitched together in an oblong portfolio, £10.

Sec. XIX

These are veritable pictures, upon which the eye rests with gratification. Their style is very unusual and of remarkable elegance.

- 164 NOVEL or Romance, in Chinese, MS. on fine silk, with 10 large Drawings representing the progress of the hero and heroine, and their friends, including landscape and other illustrations, all beautifully drawn, coloured, and executed in a superior style, mounted on paper, and forming a roll 25 feet long by 12 inches wide, £5. 5s

Sec. XVIII

Indian.

- 165 BHAGAVAD-GITA, a Sanscrit MS. richly illuminated, written in minute characters on the blank insides of golden circles, with 17 Miniatures, on a roll of very thin paper, 9 ft. 2 in. long by 2 inches broad, enclosed in a wooden box, £8. 8s

about 1800

- 166 BHAGAVATA PURANA. LIFE OF KRISHNA, in Sanscrit, stout sm. 4to. *a fine Sanscrit MS. of 960 pp. written in a bold and plain hand, in the Devanāgarī character, with 147 large Drawings, each the full size of the page, all brightly coloured, and many of them silvered, representing the various incidents of this incarnation or Avatar, oriental stamped binding, from the library of Dr. Adam Clarke, £15. 1233 (A.D. 1817)*
- 167 DURGASINHA'S Commentary on the Kātantra Grammar, Sanskrit, in Bengali character, on yellow paper, MS. the third part (on the verb) only ; marginal gloss throughout, between the two original boards, 30s
(ca. 1650)
- 168 MAHABHARATA: the Sabha Parva, in Sanscrit, Devanagari characters, folio, MS. written in oblong fashion, hf. calf neat, £2. 10s Sec. XVII
- 169 NATIVITIES, in Sanscrit, a roll several feet in length, 10s Sec. XIX
- 170 NYAYA Philosophy. A work in Sanscrit, Bengali characters, wanting the title and introduction, on the Logical System of Hindu Philosophy, written on palm-leaves strung together, £4. 4s Sec. XIII-XIV
Sanskrit MSS. of so great an age as this are excessively rare, even in India.

Sikh.

- 171 ADI GRANTH : the SACRED BOOK OF THE SIKHS, in Panjabi, stout folio, fine bold MS. in the Gurumukhī character, 467 leaves, strong native binding, £12.
1874 (1817)

The religious books of the Sikhs are regarded with so much veneration by them, that, according to Sir John Malcolm, it is almost impossible for a foreigner to obtain a copy even in the Panjab.

- 172 HITOPADESA ; a Panjabi version of the Hitopadesa ; also another story-book, called Sūrambhā. Gurumukhī character, thick oblong Sikh leather binding, with flap, very curious, £3. 12s Sec. XIX
Probably unique in this country.

Singalese.

- 173 HISTORY OF CEYLON, from the arrival of Vijaya down to A.D. 1807, in Singalese, Manuscript on leaves of the palm tree, enclosed between beautiful covers of

CARVED IVORY, *bearing a variety of elegant ornamental designs*, £15. Sec. XIX

The artistic value of the covers is extraordinary. Such a specimen of Eastern binding and ornamentation has never before come under my notice. The elaborate carving which occupies the entire outer space of the covers indicates not only the most wonderful technical skill, considering the nature of the material—ivory, but also the highest development of decorative art in Ceylon.

Indonesian.

174 **Bhatta** MS. *on paper, apparently a copy by a European*,
3s 6d 1830

175 **Dayak** Bible, 2 vols. folio, MS. containing the autograph of Hardeland's version of the Old Testament, in Roman characters, *bds.* £8. 10s (*Borneo, about 1850*)

A singular monument of one man's indefatigable industry and linguistic skill.

Japanese.

176 PAINTINGS, by SATSUMA ARTISTS : a stout folio volume, *containing 60 exquisitely BEAUTIFUL DRAWINGS on silk (13½ by 9 inches), executed in brilliant colours in the FINEST STYLE OF JAPANESE ART, comprising Costume, Views, Flowers, Birds, Hares, Cats, etc. neatly mounted on thick cardboard, with damask silk covers protected by 8 very elegant perforated corners of silver relieved by gilding, enclosed in an elegant European morocco case*, £72. Sæc. XIX

Probably the finest Collection of Japanese Drawings ever offered for sale, executed by Three Artists of Satsuma.

177 ALBUM OF 18 OLD JAPANESE DRAWINGS, *in colours and heightened with gold, highly finished, of Battles, Domestic Scenes, Councils, etc. folded like a screen into 4to. size, the sides bound in embroidered silk, with metal corners*, £8. 8s Sec. XVIII

Apparently illustrative of some Romance. One side of the screen is devoted to warlike scenes, the other to incidents of civil life.

Persian.

178 CALLIGRAPHY. Forty-two specimens of beautiful writing, *consisting of Persian texts, executed on 21 thick leaves of paper, large folio size, by various Masters of the Art, richly illuminated and bordered, including a few lines of Shikasta character in the autograph of the Moghal Emperor 'Alamgir ; in the original native binding, rebacked*, £7. 1690-1705

This magnificent collection of ornamental scription, by the most perfect artists of the Moghal court, forms a truly royal book. The lavish use of gold

in the borders and backgrounds, as well as in the margins which are powdered with it, makes an appropriately brilliant frame-work to the beautiful characters which occupy the middle of the pages.

- 179 FIRDUSI. SHAH NAMA: the Book of Kings, in *Persian*, an heroic Poem, containing the History of Persia from Kayomurs to Yezdejird, royal folio, **a magnificent illuminated Persian MS. of 547 leaves, beautifully written, and adorned with 4 Unwans and 40 large Miniatures, sumptuously whole bound in red morocco super extra, tooled sides, joints, silk linings and gilt edges, by Stamper, £30.** Sec. XVIII

A superb specimen of Oriental work, which was seized in the Imperial Palace at Delhi, when that city was ravaged after the mutiny.

- 180 FIRDUSI, SHAH NAMEH, in *Persian*, folio, **beautiful illuminated Manuscript, written within borders of gold, and ORNAMENTED with 4 Unwans, the first having magnificent borders, and 65 elegant Miniatures executed in brilliant colours, heightened with gold, by a native artist, in the original elegantly enamelled and painted Persian binding, enclosed in a morocco English case, £36.** Sec. XVIII

The vividness of the colouring, the variety and number of the paintings, makes this a MS. exceptionally desirable, both as a copy of one of the world's great books and as a specimen of modern Oriental Art. There is but one objectionable illustration in the volume; it is that which represents the Princess Tahmina with the hero Rustum, engaged in originating the existence of Sohrab, whose future fate it was to fall by the hand of his father.

- 181 FIRDUSI, SHAH NAMA: Book of the Kings, in *Persian*; two different MSS. of the famous Poem, transcribed for Captain Turner Macan when he prepared his edition of the work, with his notes and corrections marked, *both imperfect at beginning and end*, 2 vols. thick folio, *hf. bd.* £4. 4s Sec. XIX

- 181* FIRDUSI, SHAH NAMA, in *Persian*, folio, *a MS. containing Vol. I, or about half the book, elegantly written, with numerous striking Miniatures, bound, £4. 4s* Persia, Sec. XVIII-XIX

Although not a first-class example of Persian Art, the fact that the work is indubitably Persian makes it interesting. Almost every Shah Nama that appears in the London market is a production of Northern India.

- 182 FIRISHTAH. Chronicles of India, called the Tarikhi Firishta or Gulzari Ibrahimi, by Mohammed Qasim Hindú Sháh Firishtah, in *Persian*, stout folio, *fine old*

MS. written in a clear and bold Taliq character, perfect and in good condition, native binding, £10. 10s

Sec. XVII-XVIII

- 183 HAFIZ. DIVAN-I- HÁFIZ SHÍRÁZY : Poems, in Persian, 8vo. *elegantly written MS. with illuminated 'Unwan, in Oriental red morocco binding, £3. 3s*

Sec. XVII

One of the seals impressed on the last page is dated A.D. 1080.

- 183* ——— Diván: another copy of Hafiz, in Persian, roy. 8vo. *finely written MS. within bordering lines of red and gold, in an elegant native binding, £2. 10s*

Sec. XVIII

- 184 ——— Divan : Poems, in Persian, 8vo. *MS. with illuminated Unwan, written within gold lines, brightly gilt Indian binding, 20s*

Sec. XIX

- 185 HAZIN. (KULLIYAT) DIWANI SHEIKH 'ALI HAZIN, in Persian, roy. 8vo. **illuminated MS.** *beautifully written in the Nastalic character, richly ornamented with gold, and several 'Unwans, the binding exquisitely painted and lackered, £5.*

A. H. 1234

- 186 MASNAVI : the great Sufi Poem of JELALU D'DIN RUMI, in Persian, sm. folio, *MS. very neatly written in the Nastalik character, the last leaf mended, bd. £7. 15s*

A. H. 880

MSS. of this important work are rarely met with of such an age as the present.

- 187 MASNAVI, impl. 8vo. **illuminated MS.** *exquisitely written in small Nastalik characters, within rich borders and ornaments of gold, bound in old red morocco gilt, £7. 7s*

about 1580-1600

- 188 MIRATI AHMADI : History of Gujerat, down to the middle of the eighteenth century, by 'Ali Mohammed Khan, in Persian, folio, *plain MS. oriental binding, £7. 10s*

about 1780-90

This is an important historical work, a translation of which was commenced by Dr. Bird for the Oriental Translation Fund, but he only completed one volume out of five or six. The appendix contains biographical and geographical information as a complement to the purely historical body of the work. The rarity of the MS. is evinced by the fact that Dr. Bird made his version from a copy transcribed in India in 1822, and the statement in his preface that no MS. of the work was then to be found in any of the Persian collections in Europe.

- 189 MUHTASHIM KASHI AND AMIR HUMAYUN. The Diwans of these two poets, in Persian, bound in

1 vol. roy. 8vo. *beautifully written and illuminated MS. wanting however the last leaf of Muhtashim and the first of Humayún, in the original elegant gilt binding, £3. 10s* A.H. 998

Both these poets lived in the sixteenth century: the MS. is quite contemporaneous with Muhtashim.

- 190 NIZAMI. Yusuf wa Zulaikha, a romantic Poem, in Persian, 8vo. *fine illuminated MS. with 19 Miniatures, illustrating the fabulous life of Joseph; in the native painted binding, the sides within and without covered with floral designs, £5.* Sec. XVIII-XIX

- 191 RAUZAT-U'L-AHBAB: the Garden of Lovers, by 'Atá ulláh bin Fazl illah, called Jamál Hussaini, a History of Muhammad and his Companions, and of the twelve Imáms, stout folio, *Persian MS. mended, but beautifully bound in dark russia extra, in imitation of the Oriental style, £6.* A.H. 1093

Good copy of a celebrated work, from which Muir and Sprenger have largely drawn.

- 192 SADI KULLIYAT. Complete Poetical Works of Muslihu dDín Sadi of Shiráz, in Persian, 28 parts in 1 vol. sm. folio, *MS. beautifully written in a minute Talik, with illuminated Unwans, the margins a little affected by damp, native binding, £15.* A. H. 906

A highly important Codex, as it contains the text of the Bostan copied from the author's own MS. dated A. H. 655, and from this fact we may estimate the value of the entire book. The Scribe was Mun'imu d-D'in Awhadi.

- 193 SADI, KULLIYAT: Complete Poetical Works, in Persian, sm. folio, *fine illuminated MS. with Unwans and numerous Miniatures carefully executed, exquisitely written within gold lines and ornaments; bearing the seal of the Moghal Emperor Shah Jehan, oriental borders, £50.* Sec. XVI

A MS. of unusual beauty, which was probably executed for one of the Mogul princes, and may date from the time of Akbar or earlier.

- 194 SADI. Complete Works, in Persian, sm. folio, *beautifully illuminated MS. with several finely illuminated pages, exquisitely written and decorated, a leaf or two missing at the end, in the original fine gilt binding, mended, £4. 4s* Sec. XVI

- 195 ——— Gulistán and Bústán, folio, *fine Persian MS. in elegant Talik characters, with illuminated 'Unwán, and 12 MINIATURES, morocco, gilt back and edges, £4.*

Sec. XVIII

- 196 SADI. *Gulistán*, in *Persian*, sm. 4to. *beautifully written MS. with borders of gold lines, and illuminated' Unwan, neat native binding, £2.* Sec. XVIII
- 197 ——— *GULISTAN*, in *Persian*, sm. 4to. *very elegantly written MS. in Oriental binding, from Dr. Haugtrey's library, 12s* *Persia, Sec. XVIII*
- 198 SHAHI. *DIWAN* (Poems) of Amir Shahi, in *Persian*, sm. folio, **illuminated MS.** *exquisitely written with gilt and painted headings, all the margins decorated with ornamental tracings of various hues, native red morocco, RARE, £3. 10s* *about 1500*

Tibetan.

- 199 WAJRACCEDIKA (Rdo-rje gcod pa) a short Manual of the Buddhist Religion, 44 *leaves*
 MYSTIC PRAYERS, with Mongolian Translation, 3 *leaves*
 U-MED, a work on Astrology, with the Tibetan Calendar, *written in the current hand, on paper made from mulberry leaves, and folded in very narrow size, 2 inches by 7*
 — the lot, as briefly described, with a letter from the Rev. S. A. Jäschke, of Herrnhut, a learned Tibetan scholar, giving full details, 36s

Turkish.

- 200 RUZ-NAMEH : an Almanac, in *Turkish*, *beautifully written and richly illuminated with gold, on a roll 4 feet long, from Warren Hastings' collection, £2. 16s*
Constantinople, A.H. 1233

An exquisite specimen of the best Osmanli caligraphy and illumination, executed by Mustafa, called Hakimi the Second. The writing is very fine and minute. The calendar comprises the years 1233-1318 (1817-1901).

BOOKS RELATING TO MANUSCRIPTS AND WRITING.

Calligraphy.

- 201 BICKHAM'S Universal Penmanship, folio, *about 212 plates of English, Gothic, and Court-hand Penmanship, embellished with elaborate flourishes and engravings, fine copy in hf. calf*, 18s 1843
A humorous sketch on the old Writing Masters is found in D'Israeli's *Curiosities of Literature, Sec. Series.*
- 202 BOISSENI Grammatico-Graphices; varia Scripturæ Emblemata Belgicis, Germanicis, Italicis, Hispanicis, Gallicis, et Latinis characteribus exarata, obl. fol. *portrait and 48 plates of Ornamental Penmanship, fine copy, vellum*, 20s Amst. 1805
- 203 CASANOVA (J. de) Primera Parte del Arte de escribir todas Formas de Letras, folio, *portrait and many plates of beautiful and decorative writing, calf*, 30s Madrid, 1650
This, although called *primera*, is the only part ever published. Casanova was renowned as one of the finest penmen of Spain.
- 204 COCKER (E.) Multum in Parvo, or the Pen's Gallantry, a Copy-Book, in all the curious hands now practised, oblong 8vo. *title and 26 plates, and 8 pp. "To Ingenious Practitioners," sd. very rare*, 10s 1660
- 205 ——— England's Pen-Man, or Cocker's New Copy-Book, containing all the hands used in Great-Britain, oblong 4to. *25 plates of Ornamental Penmanship, fine copy, sd. rare*, 21s
H. Overton and J. Hoole, n. d. (1671)
- 206 FARNESII (Octavii) Quæstiones definitæ ex triplici Philosophia in Parmensi Academia publice triduum disputatæ, folio, *title and folding plate engraved by Villemena, with numerous specimens of penmanship, comprising figures of men, and other animals, flourishes, &c. "Brondulus inven. Ferrarias incid."* vellum, extremely rare, £4. 15s Parmæ, 1613
A work interesting from various points of view; as a rare book; as the production of a brilliant boy of fourteen, who afterwards perished miserably in prison by the act of his father, Ranuzzo I, Duke of Parma; and also as containing, scattered throughout the volume, the extraordinary and beautiful designs of pen-ornament above-mentioned.
- 207 GAGLIARDELLI (Salv.) Soprascritte di Lettere in forma cancelleresca, corsiva, appartenenti ad ogni grado di persona, obl. 4to. *267 engraved columns, surrounded by woodcut borders, hf calf, uncut*, £1. 16s Firenze, 1583
- 208 HONDII (J.) Theatrum Artis Scribendi, obl. 4to. *41 finely engraved plates, within very fine ORNAMENTAL BORDERS, vellum*, £2. 12s Amst. Jansson, 1614
- 209 POUGET, Dictionnaire de Chifres et de Lettres Ornées, 4to. *nearly 240 plates, calf gilt*, £4. 10s Paris, 1767
The best and most complete work on Cyphers, Ornamental Alphabets, etc. Prefixed is a text of 116 pp. which includes an account of the celebrated Writing Masters and their works. The above copy has one or two leaves

mounted and one leaf torn ; collation ; plates I-VIII, and a plate numbered 27 in Introduction, plates 1-207, without 176 and 181-190. At the end is a coloured series 5e Cahier, Lettres Ornées, plates 1-21, without number 4.

- 210 **SERVIDORI** (Dom. Maria de) *Reflexiones sobre el Arte de Escribir*, 2 vols. folio, *one consisting of 105 plates, calf, £2. 5s*

Madrid, 1789

The plates of Ornamental Penmanship and Alphabets include French, German, English, and other styles as well as Spanish. Amongst them is a specimen of engraving, raised white letters on a black ground.

Catalogues of MSS.

- 211 **BARROIS** (J.) *Bibliothèque Prototypographique ou Librairies des fils du Roi Jean, Charles V, Jean du Berri, Philippe de Bourgogne et les siens*, 4to. 8 *facsimiles and 2 plates, hf. morocco, 10s Par.* 1830

"Ouvrage curieux qui nous conserve les titres et la description abrégée de 2311 MS. anciens. Ces inventaires sont précédés d'un discours préliminaire, et d'un index, ou abrégé de bibliographie prototypographique spéciale."—*Lowndes.*

BODLEIAN Catalogues of MSS.—see **OXFORD.**

BRITISH MUSEUM CATALOGUES of MSS.—see "Catalogue of Periodicals."

- 212 **CATALOGI LIBRORUM Manuscriptorum Angliæ et Hiberniæ**, in unum collecti, cum Indice, folio, *frontispiece, about 1000 pp. calf, 15s*

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- 214 **COWIE** (M.) *Descriptive Catalogue of the Manuscripts and Scarce Books in the Library of St. John's College, Cambridge*, in 2 parts, 4to. *with an Index, sd. 12s* *Cam. Camden Soc. 1842-43*

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- 219 **LAMII Catalogus Codicum MSS.** qui in Bibliotheca Riccardiana Florentiæ adservantur, folio, *portrait, vellum, 12s* *Liburni, 1756*

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NOTICES et Extraits des MANUSCRITS—see *post*.

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- 222 BODLEIANÆ BIBLIOTHECÆ CODICUM MSS. ORIENTALIU Catalogus ; Pars. I : Codd. HEBRAICI et CHALDAICI, atque Arabici et Syriaci, conf. URI, 1787 ; Pars. II : Codd. Arabici, conf. NICOLL et PUSEY, 1835 ; 2 vols. royal folio, *with several facsimile plates and Extracts*, *bds*. 20s *Oxon*. 1787-1835

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- 223 CATALOGI Codd. MSS. Bibl. Bodleianæ, pars VI : Codices Syriaci, confecit R. Payne Smith, 4to. 4 *coloured facsimiles*, *cloth*, 10s *Oxonii*, 1864

- 224 PARIS (Paulin) *Les Manuscrits François de la Bibliothèque du Roi*, leur Histoire et celle des textes Allemands, Anglais, Hollandais, Italiens, Espagnols, de la même collection, 7 vols. 8vo. *hf. calfs*, 35s *Paris*, 1836-48

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- 225 REPORTS OF THE ROYAL COMMISSION ON HISTORICAL MSS. I-VI, folio, *sd*. 1870-77

- 226 ——— the same, Sixth Report, *separately*, 8s 6d 1877

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- 227 RODRIGUEZ DE CASTRO, BIBLIOTECA ESPAÑOLA, que contiene la Noticia de los Escritores Rabinos Españoles y la de los Escritores Gentiles Españoles y de los Christianos, hasta fines del siglo XIII de la Iglesia, 2 vols. folio, £3. 3s *Madrid*, 1786

- 228 RUD. Codicum Manuscriptorum in Bibl. Ecclesiæ DUNELMENSIS Catalogus Classicus, cum Appendice, folio, *bds*. 25s ; *russia*, 36s *Dunelmæ*, 1825

- 229 TANNERI Bibliotheca Britannico-Hibernica, sive de Scriptoribus qui in Anglia, Scotia et Hibernia ad sæculi XVII initium floruerunt, 1 vol. in 2, folio, *portrait*, *interleaved with MANY VALUABLE MS. ADDITIONS BY THAT EMINENT SCHOLAR, SIR FREDERICK MADDEN*, *cloth*, £12. 1748

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- 331 WYCLIF (John) Catalogue of the Original Works (Manuscript), by W. W. Shirley, 8vo. *cloth*, 7s 6d *Oxford*, 1865

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- 232 **ÆTHELWOLD's** (*St. Bp. of Winchester*) Benedictional, an illuminated Anglo-Saxon MS. X Cent. with Dissertation by J. Gage, and description of Archbp. Robert's Benedictional at Rouen, atlas 4to. LARGE PAPER, 3½ full-page engraved facsimiles, bds. 14s 1832
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- 257 HUMPHREY'S ILLUMINATED BOOKS of the Middle Ages, with an Account of the Development and Progress of the Art of Illumination from the VIth to the XVIIIth centuries, folio, *illustrated from a series of 31 examples of the size of the originals, selected from the most beautiful of the MSS. of the various periods, executed on stone, and most beautifully printed in gold, silver, and colours by OWEN JONES* (pub. at £16. 16s), *hf. bd. red morocco*, £9. 9s 1849

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- 259 HARDY (Sir T. Duffus) the ATHANASIAN CREED in connexion with the Utrecht Psalter, being a Report on a MS. in the University of Utrecht, folio, *5 leaves of facsimile, four of them photographic, hf. calf neat*, £4. 4s *Privately printed*, 1873

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- 261 KOPP, PALÆOGRAPHIA CRITICA, 4 vols. 4to. (pub. at £16. 16s) *bds.* £2. 16s; or, *hf. bd. calf*, £3. 10s *Mannhemii*, 1817-19

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Books of photographs containing representations of the principal pieces are to be seen at Mr. Quaritch's. The sum asked for this collection is £1400.

The following is a list of those pieces more worthy of attention. Those from the Meyrick collection are marked M. The letter S. and subsequent number refer to the plate in Skelton's work, where the object is engraved.

* * The Collection is in London, and can be viewed by cards.

ANTIQUE.

Two bronze greaves and helmet found on the Prince of Canino's estate. M.

A Bæotian bronze helmet.

Bronze helmet, with traces of engraved animals.

MEDLÆVAL.

Fluted breastplate, engraved. M. (S. 68.) This is the one intro-

duced into the portrait of the late Sir S. Meyrick.

Casque, with three combs, temp. Hen. VIII. M. (S. 25.)

Bascinet, temp. Ed. III. Probably taken from some church. M. (S. .)

Dagger, temp. Ed. III. M. (S. 110.)

Pot helmet, also an archer's salade, temp. Elizabeth.

Pikeman's breastplate and tassels, temp. Chas. I.

Garde-reins, with brass studs.

Two crushes, not a pair, with beaten up fleur-de-lys.

Cartridge box, of red leather, with leaden ornaments.

A frame containing various specimens of chain mail, Asiatic and European. Among the latter, the celebrated piece from the Meyrick collection, described and illustrated in the first vol. of the *Transactions Archæological Association*.

Handle and part of blade of sword, XIV century, inlaid with the Armourer's mark VV, and figure of animal (wolf?) in brass.

Iron boots lacing on the insides by means of an original leather lining.

Pair of fluted gauntlets, temp. Hen. VII.

Fluted arm, temp. Hen. VII.

Very globose breastplate, with tassels, with traces of engraving. M.

Fluted helmet, breast and back plate with part of tassel, early 16th cent., said to have belonged to one of the Kings of Poland (Sigismund, 1506-1548?)

Steel square buckle, with projecting grating. M. (S. 64.)

Hungarian painted target. M. (S. 64.)

Garde cuisse fluted.

Black breastplate, with gilt figures of the Virgin and child beaten up and engraved. A Nuremberg

work of Albert Dürer's school. M. (S. 69.)

Open helmet, temp. Henry VIII.

Burgonet, with grotesque vizor. M. (S. 75.)

Two exceeding well preserved pieces of a Jazarme jacket, being one side of the front and one side of the back, covered with red velvet and gilt nails.

A complete Jazarme jacket, covered with red velvet and tinned copper nails, mounted on a body, circa 1470. M. (S. 16.)

Engraved morion, temp. Elizabeth.

A placatte, temp. Elizabeth, engraved with acid, partly blacked in and partly gilt. There are also brass rosettes and false jewels.

An ancient model in copper of a suit of armour, temp. Jas. I.

Helmet, back, breastplate, and gorget of scale armour, with original red leather lining and silver lace edging. Middle of 17th century. (Polish or Hungarian?)

Fluted armet, early 16th century. The beaver, which is remarkable for its extreme length, opens in the middle. See Violet le Duc's *Mobilier*, vol. 5, pl. 1.

Close helmet, early 16th century. Also remarkable for its size and the large beaver. This retains part of the original lining. The rest of the latter has been supplied and affixed to the outside of

the helmet by silk laces passing through the original holes and finished by gilt tags. These tags are shown in Albert Durer's print of the coat of arms with the cock for a crest. This helmet is supported by two bronze figures, 1'4 high, partly gilt and enamelled.

A tilting gauntlet, latter half of 15th century.

A glaive, with part of original handle.

A spider helmet.

A brigandine formed of small pieces of iron quilted between linen cloths, mounted on a block.

A large cross bow, end of 15th century.

ORIENTAL.

Japanese helmet of copper tinned, with a very large embroidered hood attached.

Child's suit of armour, made principally of paper.

Modern Persian suit of armour, shirt of mail, helmet, shield and vambrace, the latter three damascened.

A Saracenic suit of what is commonly called Kettlelid armour, mounted on a block and surmounted by a funnel shaped helmet bearing the Constantinople armoury mark.

An ancient Indian helmet of a cir-

cular shape, with three bands of raised ornaments.

A life-sized wooden figure clothed in an Indian coat of mail, similar to those drawn in Skelton's work (p. 140); there is a black leather shield with gilt bosses, also a spear and helmet of small plates.

Iron knee or elbow cap, with Cufic inscriptions damascened in silver. Sundry Eastern damascened gauntlets.

Mail covering for horse's neck and head. This has several iron plates and gilt bosses. It is mounted on a carton piene; horse's head properly coloured.

A Japanese glaive, with an ornamented handle and sheath.

An Indian suit of armour, comprising coat of mail, rings in iron, brass and copper helmet.

Indian sword (Burmese?), with silver sheath and handle, beautifully worked.

Siamese sword, with an elaborately carved ivory sheath and handle.

Japanese quiver, in mother-o'-pearl work, with two bows, gloves, &c., attached, complete.

Coat of mail, two helmets, and gauntlet. The helmets are mounted in silver, and have niello inscriptions of owner's and armourer's name. This armour is supposed to be of Tartar origin, date 13th century.

A case containing daggers and knives, from various countries. They are variously decorated with silver, ivory, enamel damascenes, and among them is a Japanese dagger with a bronze blade edged with bell metal.

Sundry Eastern swords, and hatchets, damascened and otherwise decorated.

A splendid suit of Japanese armour, with a great quantity of gold and colour, mounted on a life-size carton piene figure. The sword and dirk have their sheaths ornamented with thin slices of shells.

A coat of mail, each ring of which is stamped with an inscription in Arabic letters.

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